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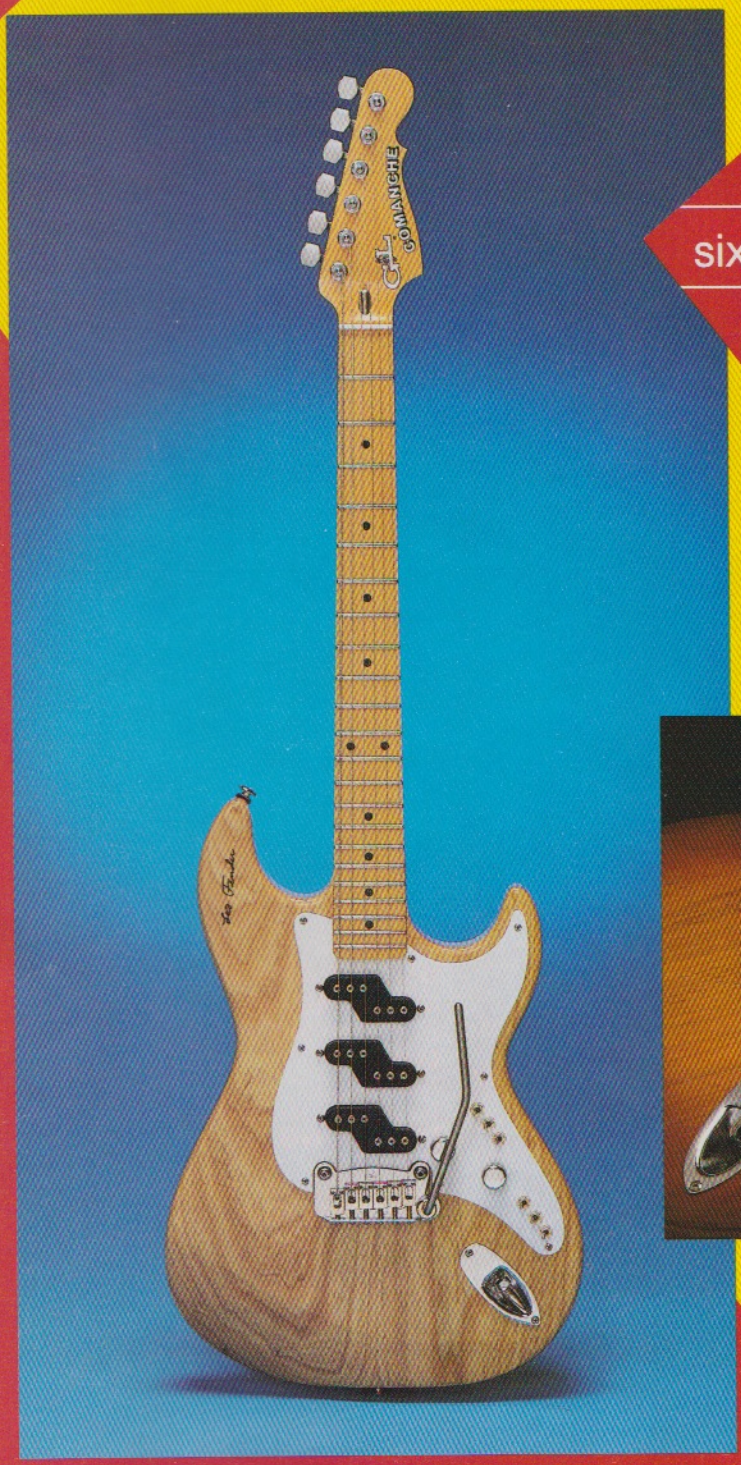

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DEPARTMENTS

LETTERS TO THE EDITORS 6
Paul Gilbert
IN THE LISTENING ROOM 11
RESUME 16
PERFORMANCE NOTES 34
Randy Coven
BASS SECRETS 50
Joe Satriani
GUITAR SECRETS 51
Jennifer Batten
ON TAP 58
SOUND FX *School's Out by Alice Cooper* 59
Robert Phillips
CLASSICS ILLUSTRATED 130
GUITAR QUESTIONS 132
THE VINYL SCORE 167
NEW PRODUCTS 174
ADVERTISER INDEX 158

FEATURES

TESLA
By Wolf Marshall 20
DAVE DAVIES/THE KINKS
By Danny McCue 27
WHITESNAKE: STEVE VAI, RUDY SARZO, ADRIAN VANDENBERG, DAVID COVERDALE,
By John Stix 75
POSTER FEATURE
ALICE COOPER, AL PITRELLI & PETE FRIESEN
Photo by Ken Settle
By Tom Forsythe 89
ZZ TOP
Music Appreciation by Wolf Marshall 145

GUITAR AND BASS SHEET MUSIC

EXPLAINING TAB 38
LOLA
THE KINKS
Transcription by Andy Aledort 41
LOVE SONG
TESLA
Transcription by Mark Fitchette 32
SCHOOL'S OUT
ALICE COOPER
Transcription by Andy Aledort 60
KITTEN'S GOT CLAWS
WHITESNAKE
Transcription by Andy Aledort 111
LA GRANGE
ZZ TOP
Transcription by Andy Aledort 134

COVER PHOTO BY Neil Zlozower

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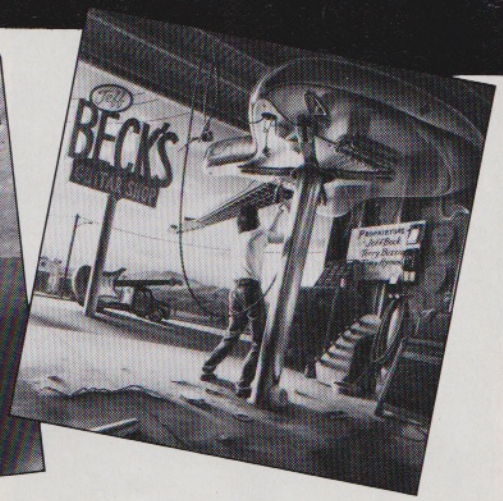

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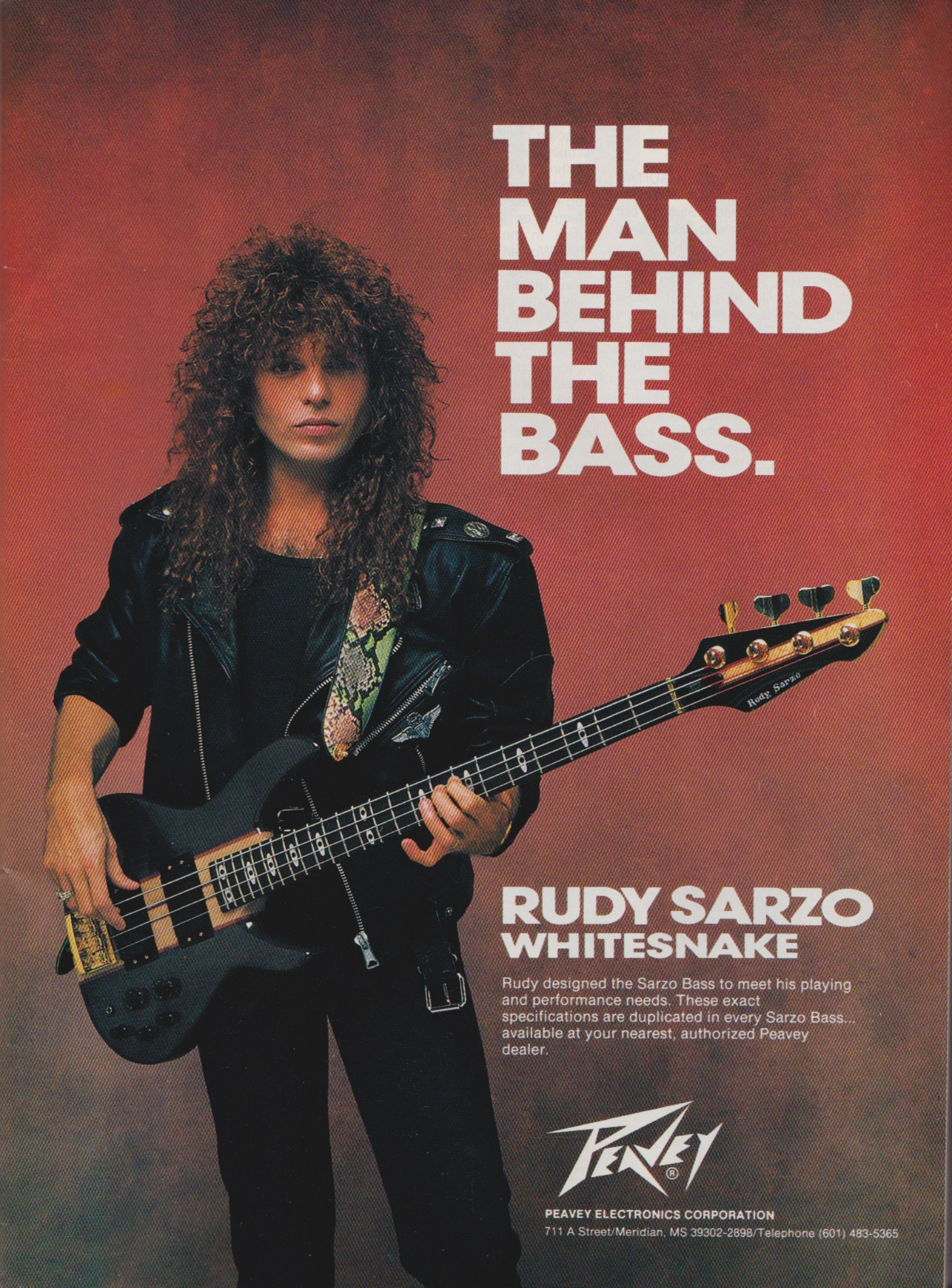
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EDITORS' NOTE: This issue of GUITAR For The Practicing Musician is dedicated to the memory of Dean Stubbs, our Sound F/X columnist, who succumbed to cancer last October.

Dear GUITAR,

First I would like to say that I think your magazine is excellent. The new column, entitled Classics Illustrated, is a welcome addition to the magazine. I thought Jimi Hendrix was way ahead of his generation and I consider him one of the best, but if your readers take some time and listen to Andres Segovia's collection of classical work, he would be a great influence on them. To listen to his playing on "Prelude for Lute," from his Bach works, and then consider the time is May of 1954, it is incredible to compare him to the guitarists of his day. He is truly the master of the guitar.

Kelly Mills
Memphis, TN

Dear GUITAR,

I want to comment on the way some of the transcriptions are presented in your magazine. It seems the magazine is going out of its way to make even a simple song difficult to play, by putting in three guitar parts, with one guitar tuned differently than the others, or putting in a slide guitar part, or worse yet, electric lap steel guitar in your newest issue, in the "Rag Doll" transcription. "Fire Woman" is a prime example of a simple song made difficult by putting in three guitars, including a slide, when Billy Duffy played it at the MTV Music Awards with one Gibson; and get this, no slide whatsoever. I know you guys are going for total authenticity with the record and want to include every single detail, but the name of the magazine is GUITAR for the *Practicing Musician*. Most of your subscribers are closet guitarists who have trouble finding even another guitarist to play with, much less money to buy a lap steel guitar for one song. What I am asking you to do is arrange the transcriptions whenever possible for one guitar, like you used to do. When you perform a song in a band situation on stage, or in a garage, neither you nor the audience cares about all three guitar parts in a song, just that it comes out right, without any major flaws. I beg you to give this consideration in your future transcriptions, and thank you very much for your attention.

Ronnie Basu
Stone Mountain, GA

Dear GUITAR,

I'm writing in response to the Reb Beach interview which appeared in your July, 1989 issue. Being a Berklee College of Music alumnus, I absolutely *can not* believe Reb Beach's attitude towards Berklee and their "regimented" curriculum. I, too (as many students are), was "brought down" by teachers and students more proficient than I. The instructors *break* you *down* to *build* you *back up*. They aren't being arrogant or conceited, they're *professional* musicians, who have experienced being separated into men and boys. I took their criticism constructively and have learned *lots* from it. The required classes (harmony, ear training, arranging, and sight reading) are beneficial, if not *essential* to musicians aiming to be professional. If you're the "avant-garde" type and enjoy breaking the rules, it helps to know what the rules are. Berklee is an enormous musical atmosphere, and, as indicated by Reb Beach, it's not for everyone. If any "profession bound" guitarists are ready for a challenging musical experience, Berklee is more than sufficient; but if you're the type to get off on just playing Top 40 covers

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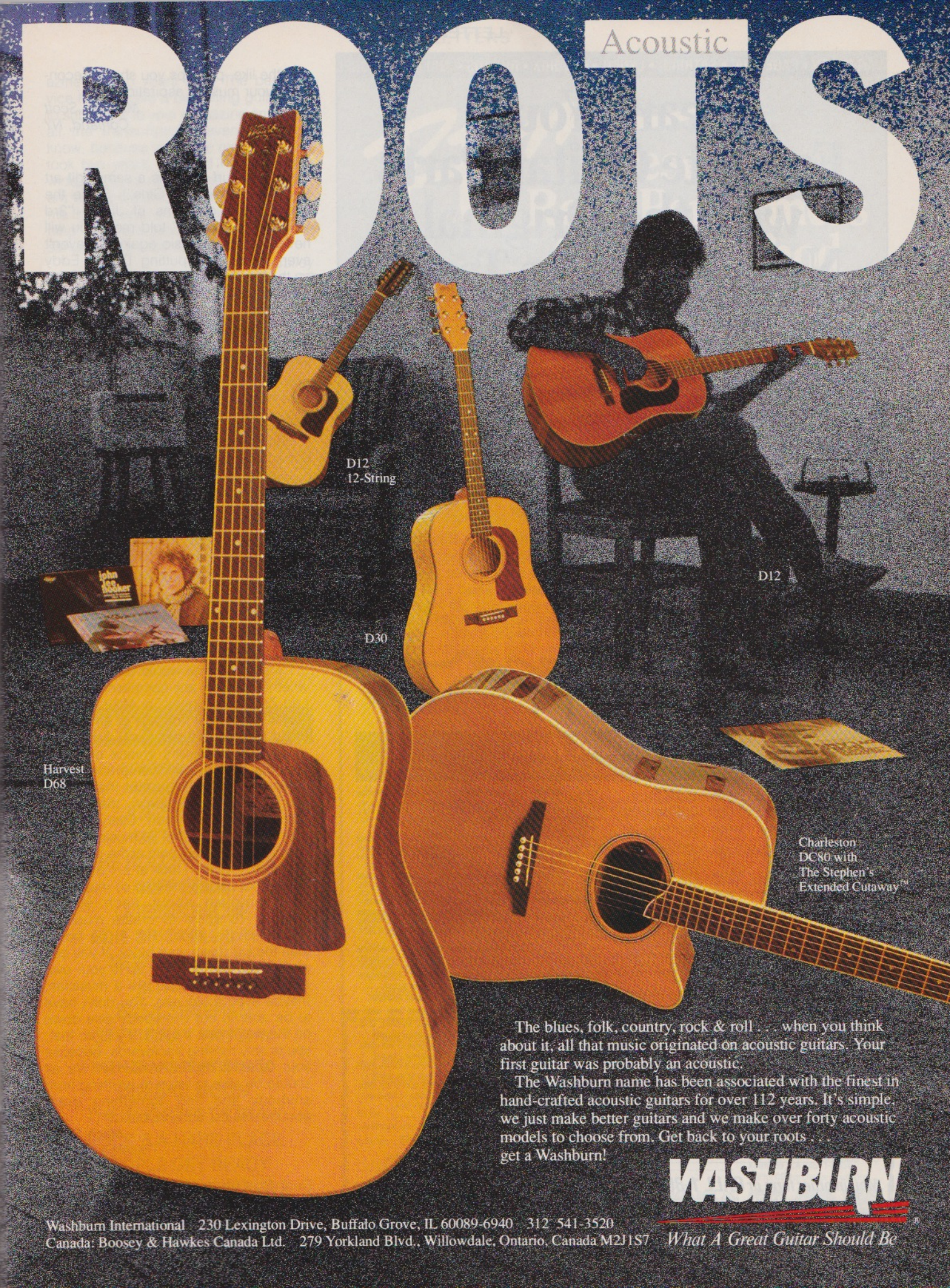
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and the like, perhaps you should reconsider your musical aspirations.

Malcolm Scott
Cortland, NY

Dear GUITAR,
I suppose surf music is a semi-legit art form (i.e. "California Girls"). Since the intergalactic chickens of Jimi's "3rd Stone from the Sun" told me, "You will never hear surf music again," I haven't even considered putting Duane Eddy on the turntable. I hope my actions have averted any 'fowl'-play among the cosmos. You all must have some serious karma going to deal with such matters. Well, I'm off to lunch on some superior cackling hen.

D.S. Vanni
St. Cloud, MN

Dear GUITAR,
Please keep the great things coming! Robert Phillips' article on finger-picking (Classics Illustrated) in the October 1989 issue was most helpful. As a beginning guitarist who is entirely self-taught, I appreciate such useful information. I bought the October issue solely for that article and my money was well spent. I would love to see more like it.

Jason Wolfkill
Gainesville, FL

Dear GUITAR,
I wish everyone would stop bitchin'--whether people are complaining about Led Zeppelin "clones" or Mike Varney's "latest Speedster" or lack of emotion in one's playing. I think if you can't hear emotion in a player's choice of notes, then maybe you can't comprehend that player's emotion. If you think that a band sounds like Led Zeppelin, maybe you listen to Zep too much. Everyone has their own little niche in music. I wish people would look again at the definition of "music." When I look at it, I don't see 'an art that people created so musicians can complain about each others' style. . .' To strive to create music is what music is about. Not to be better than the kid down your block. If you can please yourself and live up to your own expectations, then you are a musician, maybe even a virtuoso. You don't have to be able to cut everybody else down on the way there, though. If you do that, you're only moving backwards, because your taste in music is narrow. We all should be able to listen to anything from anybody and find something great about it. No ifs, ands or buts.

Mitch Stuck
Traverse City, MI

Dear GUITAR,
I have been a subscriber to your mag-

azine for two years now. The best advice I could give a beginning guitarist is to subscribe to your magazine and learn all the transcriptions every month. I know, because that's the exact advice I took two years ago and now I have a wide variety of riffs, scales, and songs. I am very grateful to the person who gave me that advice, and I hope many beginning guitarists read this and take the same advice I did two years ago.

Tony Culley
Portland, OR

Dear GUITAR and Bob Mould,

Bob, thank you for having the brains to realize that fast guitarists are playing from the heart. I often read letters from guitarists who don't/can't play fast, who say, "I'd rather play from the heart than play fast!" I feel this attitude is immature and close-minded. What these people are really saying is, "Because Yngwie or Vinnie or anybody else plays fast, he isn't playing from the heart and isn't musical." I have read these comments from many "college type" bands. Music is always from the heart and soul, no matter how fast or slow a guitarist (or bassist, drummer, trumpet player) plays. I can't say that I like college/alternative/punk music, and some things they say about metal piss me off, so Bob, thank you for being smart about the nature of speed, and music in general.

John Hellert
Speedway, IN

NEXT MONTH

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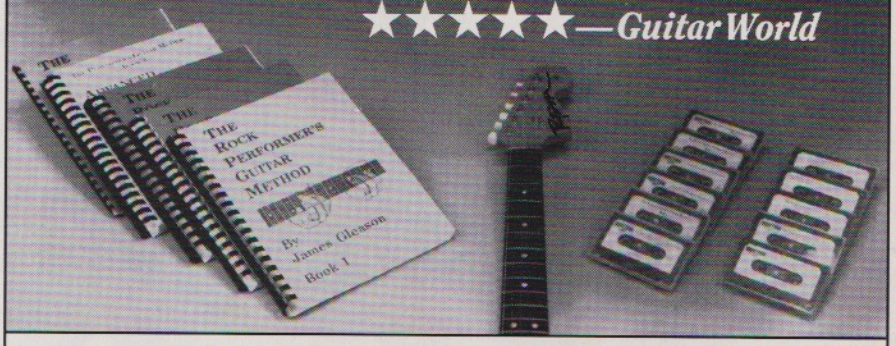

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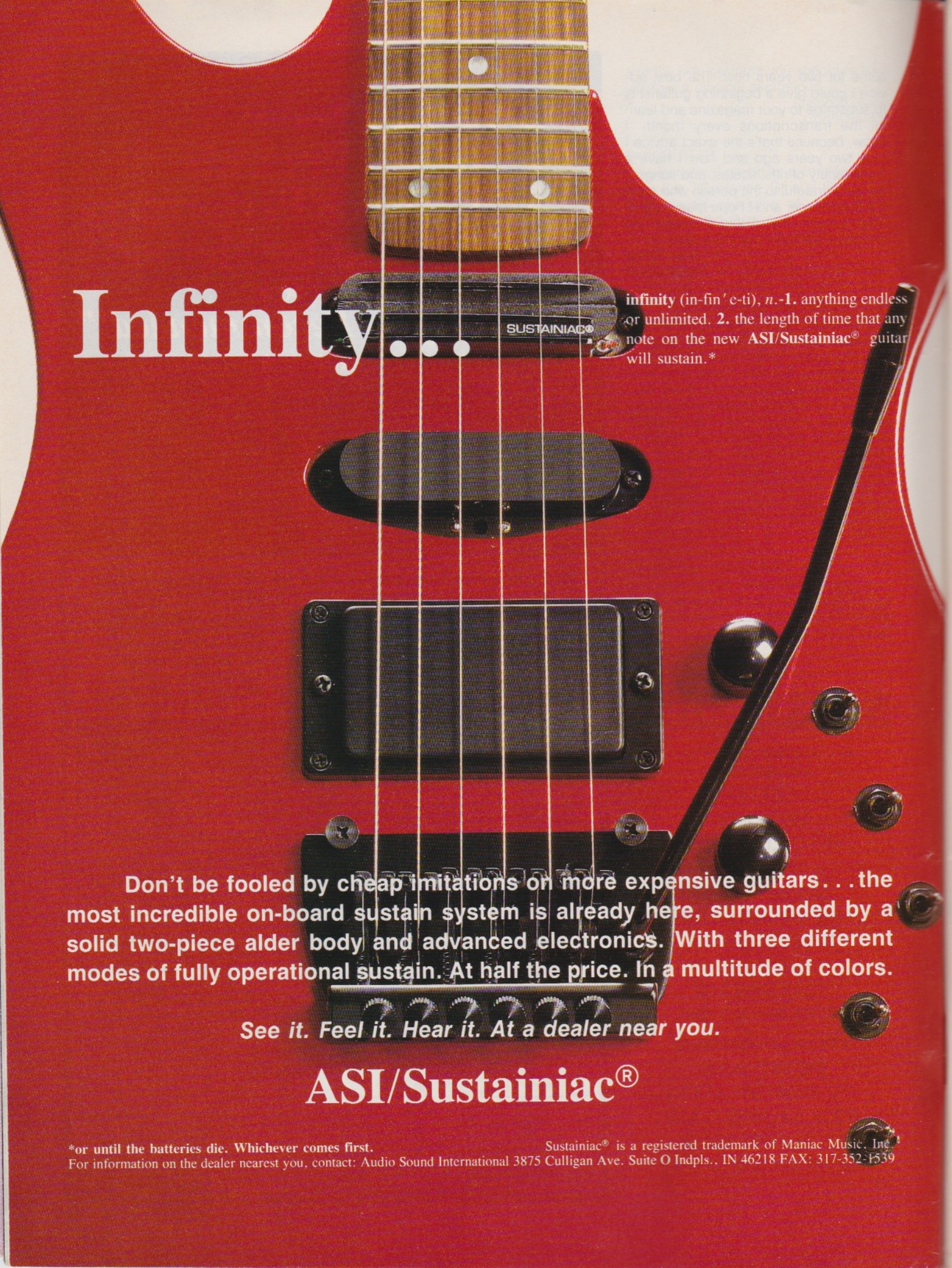
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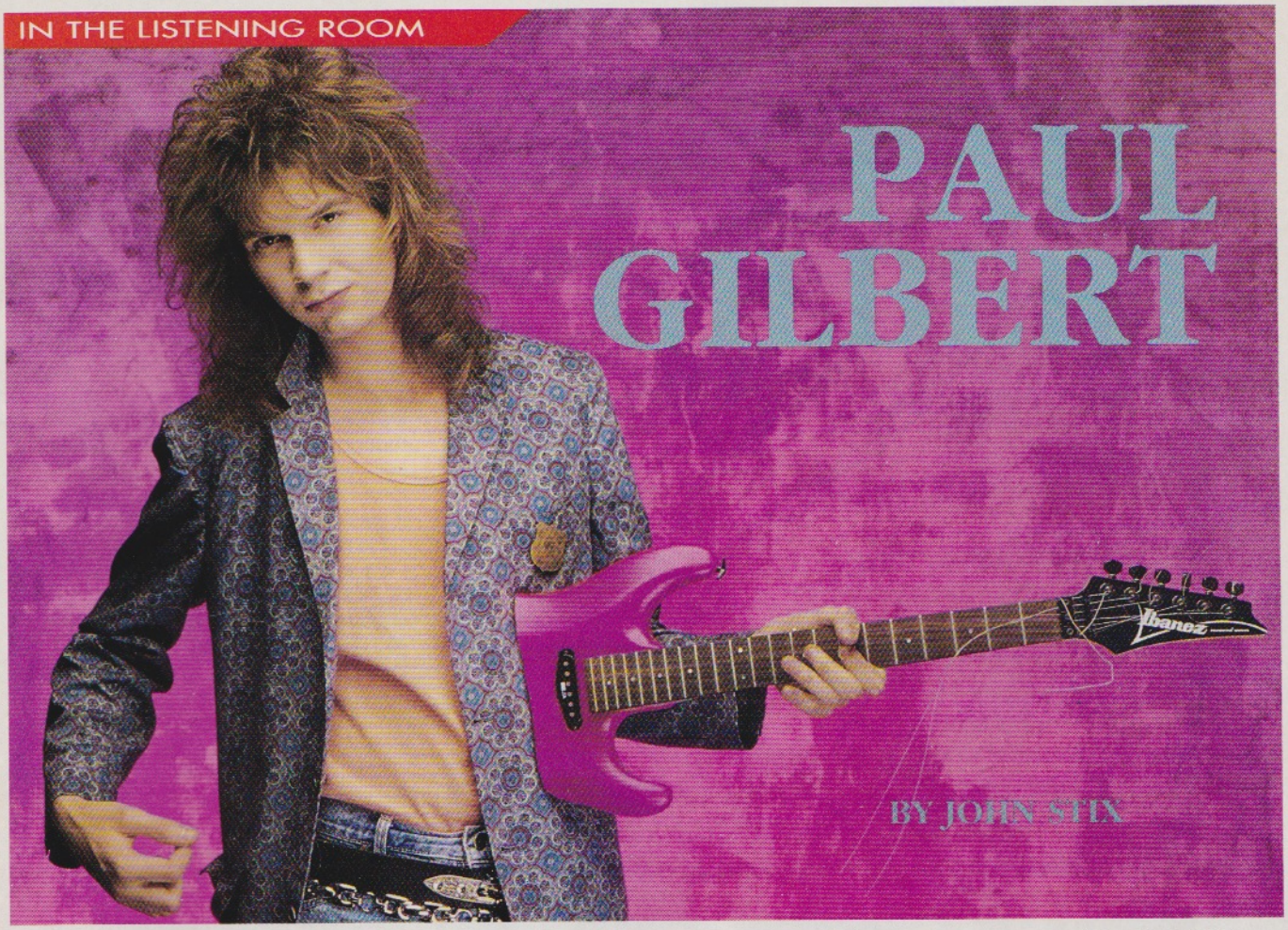

PAUL GILBERT

BY JOHN STIX

Mike Hashimoto

Paul Gilbert shows all the signs of becoming one of the guitar greats for the 90's. His depth of musical knowledge came into play when he was a master teacher at G.I.T. His shredding credentials were well established in Racer X. Now, with the band Mr. Big, melody and phrasing have been added to the mix. Taken together, they ensure Paul a high seed in any Wimbledon of rock. We warmed him up with a few smashes and lobs from some other ranking players In The Listening Room.

1. "Evil Eye" from *Live Sentence*, by Alcatrazz/Rockshire

PAUL: That's obviously the live version of "Evil Eye." This is a classic Yngwie tune. I'm mostly familiar with the studio version. Actually, I like the live version a little better. It doesn't have the big kettle drums in it, which I don't dig that much. Both versions have unbelievably scary guitar, which we've all come to expect from Yngwie. It has all the cool phrasing and fast stuff in that non-stop guitar department, which is so cool about his playing. This is a little more fiery live.

2. "If Forever" from *Passion*, by Robin Trower/Crescendo

PAUL: That was obviously Robin Trower. It sounds like the singer who used to be in Gamma (Davey Pattison). This is a totally cool song, real lyrical. I've never heard it before. The phrasing of the clean part in the beginning is beautiful and the solo is the coolest vibrato, as usual. Many of the old copy bands I used to be in did a lot of the old Trower tunes. He always had the coolest phrasing. It sounded effortless. He is one of those players who has total authority and conviction in whatever he does, plus a really neat tone. I'm completely incompetent with a wah pedal, but when I hear that, I've got to get one because it sounds great. If I were playing over this, I would hope to do what he did, which was totally appropriate and the coolest thing that could be done.

3. "Thunder and Lightning" from *Praise the Loud*, by CJSS/Leviathan

PAUL: I like people who play with a lot of authority. I have no idea who that is, except it might be Marty Friedman. The mix and the whole thing is real intense sounding. There's a lot of out there fills. I'm wondering if it's a two guitar thing or if he was using a harmonizer, because it's really tight. Whatever it was, he came off really well. It sounds like he knows what he's doing in the theory department, too. When he wanted to play straight in key stuff, that was done real well. He was going between real outside stuff and inside stuff, over a terrifying rock intense groove. The thing I liked most was just the intensity of the tune as a whole. The guitar playing sounded pretty cool. His right hand sounded fine. The synchronization is perfect—that's the most important thing. It sounded like he was picking really hard downstrokes in a certain way, which I like. I laughed because it was so intense. Every time I hear something that intense, whether it be the tune or the guitar playing, it cracks me up. I don't know if I'd find myself listening to that kind of stuff all the time, because my ear is real trained to hearing diatonic stuff most of the time. Although if I listened to it a lot I'd

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get used to it. I do listen to Allan Holdsworth, which is kind of out there. On the first couple of listenings you're scratching your head, but after a while it can be satisfying music to listen to.

4. "Subway" from *Vox Humana*, by Jeff Berlin with Neal Schon/Passport
PAUL: Pretty terrifying. I think that's a Jeff Berlin tune. The bass playing is unbelievably great. The solo, if I remember right, was either Neal Schon or Scott Henderson. It almost sounds like both of them. The phrasing sounds like Schon, but a lot of the notes I would expect from Henderson. They were outside. If it's Schon, he is a lot hipper than I thought he was, and if it's Scott Henderson, he's got much more of a rock feel than I thought he had.
It was Schon.
He does some cool stuff. For this tune I would have liked to have heard more of a rock drummer. I would have liked to have heard the drummer on the record you just played, play on this, because the bass and guitar playing was so heavy. The bass playing I totally dig. The vibrato at the end of the phrasing is flawless. Anything Jeff plays is great. His right hand finger tone is a wonder of the world. His choice of notes is beautiful. Schon sounds great. In Journey I heard him play real inside stuff all the time. When he wants to do fusion stuff he can. He fits in great. He has the intensity of rock. The song is flawless, but the vocals almost don't need to be there. The musicianship is so terrifying that that vocals almost seem like an afterthought. Maybe if David Lee Roth got in there, it would have been different.

5. "Contusion" and "Sir Duke" from *Fulfillingness First Finale*, by Stevie Wonder/Motown
PAUL: Great tune. The first thing was fusion sounding. The tones are kind of early 70's sounding, the envelope filter sound, kind of the wah on each note, which I don't particularly dig. It had some pretty cool note choices. I didn't know Stevie Wonder did anything that out there. I love the way he throws in melodies like that to kind of alternate with the vocal parts. That whole band melody is just as significant a part of the tune as the vocals are. It's an effective melody. The first part could be a pretty effective melody also, but I'm not as familiar with it and it's not as memorable in that way. Was it Larry Carlton on the first track? At first I thought it was Steely Dan. It kind of had that vibe to it of distorted fusion guitar. I'd be in the studio with a huge treble knob trying to crank it up. Stevie Wonder stuff is such happy music. You start smiling. It's got a really good vibe to it.

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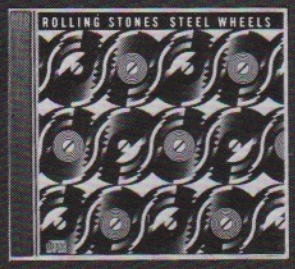

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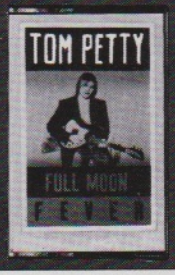

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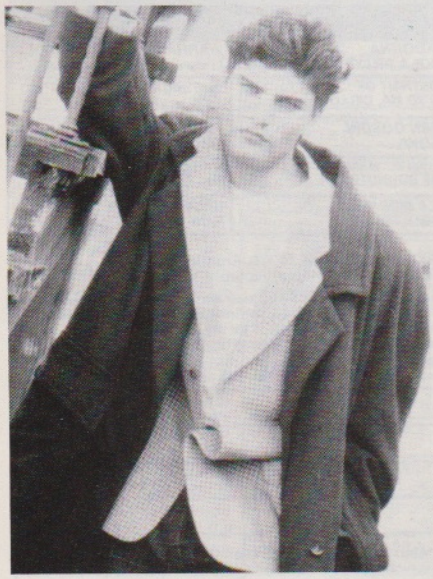
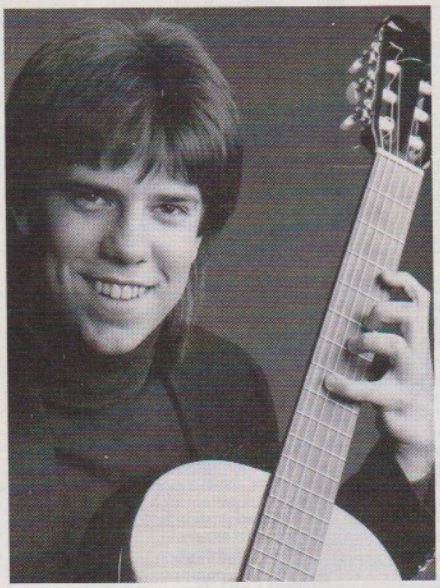
G4F/WS G4G/EM G4H/8F G4J/RN

This column has been created to help recognize some of the talented individuals we've uncovered since inaugurating our record label last September. If you'd like to be considered for the RESUME column, include a photo and brief biographical sketch along with your submission to GUITAR Recordings. Send to: *GUITAR FPM Records, P.O. Box 1490, Port Chester, NY 10573.* Enclose a SASE if you want your tape returned.



Jamie McKeever

NAME: Jamie McKeever
AGE: 23
ADDRESS: c/o Digital Wave, Old Hyde Park Village
Tampa, FL 33606
INFLUENCES: Vinnie Moore, Robert Clarke, Steve Morse.
EQUIPMENT: Les Paul Custom
PERSONAL STATEMENT: I began playing the guitar at age 15 and played in various bands as a rhythm guitarist, covering mainly country/country rock material: Hank Williams Jr., Lynyrd Skynyrd, the Outlaws, etc. . . It wasn't until I was 17 or so that I got into lead guitar. At the time, Paul Gilbert was the local guitar hero. He lived in Greensburg, PA, not far from Pittsburgh, so I saw him play in local clubs frequently, picking up lots of his earlier techniques (left hand fluidness, hammer-ons, and two-handed ideas). Eventually, I got a few lessons from him. I also studied classical guitar from Robert Clarke at Duquesne University. He helped me with theory and technique, plus a more traditional understanding of the instrument. He was a huge influence on me. He is a great teacher, player and person. In 1984, I relocated to Los Angeles to study at G.I.T. for a year. It was an excellent school, and I was amazed at all the great players who attended from all over the world. After completing G.I.T., I played around for a while and eventually moved to New York to take advantage of some other opportunities for me. Recently, I have relocated to Pittsburgh. I now instruct guitar in two music stores and have about 30 students. I did a clinic for Peavey Guitars with Whitesnake bassist Rudy Sarzo. My main goal in life is to have a commercially successful hard rock band, and to project a newer attitude towards the instrument for a wider audience appeal.
COMMENT: Strong melody man with post-Malmsteen chops that are hinted at and never flaunted. Reminded me of early King Crimson, with more balls.



Dana de Chaley

NAME: Dana deChaby
AGE: 18
ADDRESS: 55 E. 10th St., New York, NY
PHONE: (212) 477-4157
INFLUENCES: John Coltrane, Michael Brecker, Mike Stern, Michel Camilo, Debussy, Villa-Lobos.
EQUIPMENT: Kramer Pacer, Guild Arch-Top, Takamine Classical, Roland JC-120, Boss Pedalboard, Yamaha 4-Track.
PERSONAL STATEMENT: Practicing and playing since I was 13, I have come to understand the importance of being a musician first and a player second. This has been the cornerstone of my approach, to go beyond the stale world of guitar to embrace all forms of music and learn from all instrumentalists. Early inspiration came from the obvious sources, Van Halen and Rhoads. These were important in developing a vocabulary, but a true master can interpret all musical forms. This led me to develop an ear for Jazz and Classical music. After coming to grips with the "guitar" side of things, I delved into transcribing saxophone and piano. Here John Coltrane and McCoy Tyner were paramount. Much of my time has been spent studying quartal harmony and developing a "sheets of sound" approach on the guitar. Later came Miles, Bill Evans, Bird, Cannonball, Michael Brecker, and Michel Camilo. I also gained inspiration from great drummers like Dave Weckl, Peter Erskine, Dennis Chambers, Tony Williams and Jack Dejohnette. Hence I have developed a good sense of time. While studying Classical guitar privately with Michael Fath, I became enthralled with post-romantic, impressionist and modern Classical music. This sophisticated sense of harmony has been a huge influence. Of these masters, I have taken particular note of Bartok, Debussy, Ravel, Liszt, and Villa-Lobos. In the past year, I have become increasingly aware of developing a "style" and "sound" of composition. This is where the concept for my trio comes in. I imagined a structured yet free setting where three interactive players could thrive. This trio, Muranda, has become the focal point for my playing and writing. Being in this setting allows me to use and experiment with all the techniques I work on, such as: "Sheets of sound" sweeping and piano-like comping. I also make extensive use of "Classical" right hand techniques such as tremolo. My long term goal? To become a guiding light and powerful influence on the Jazz scene. I want to be recognized as

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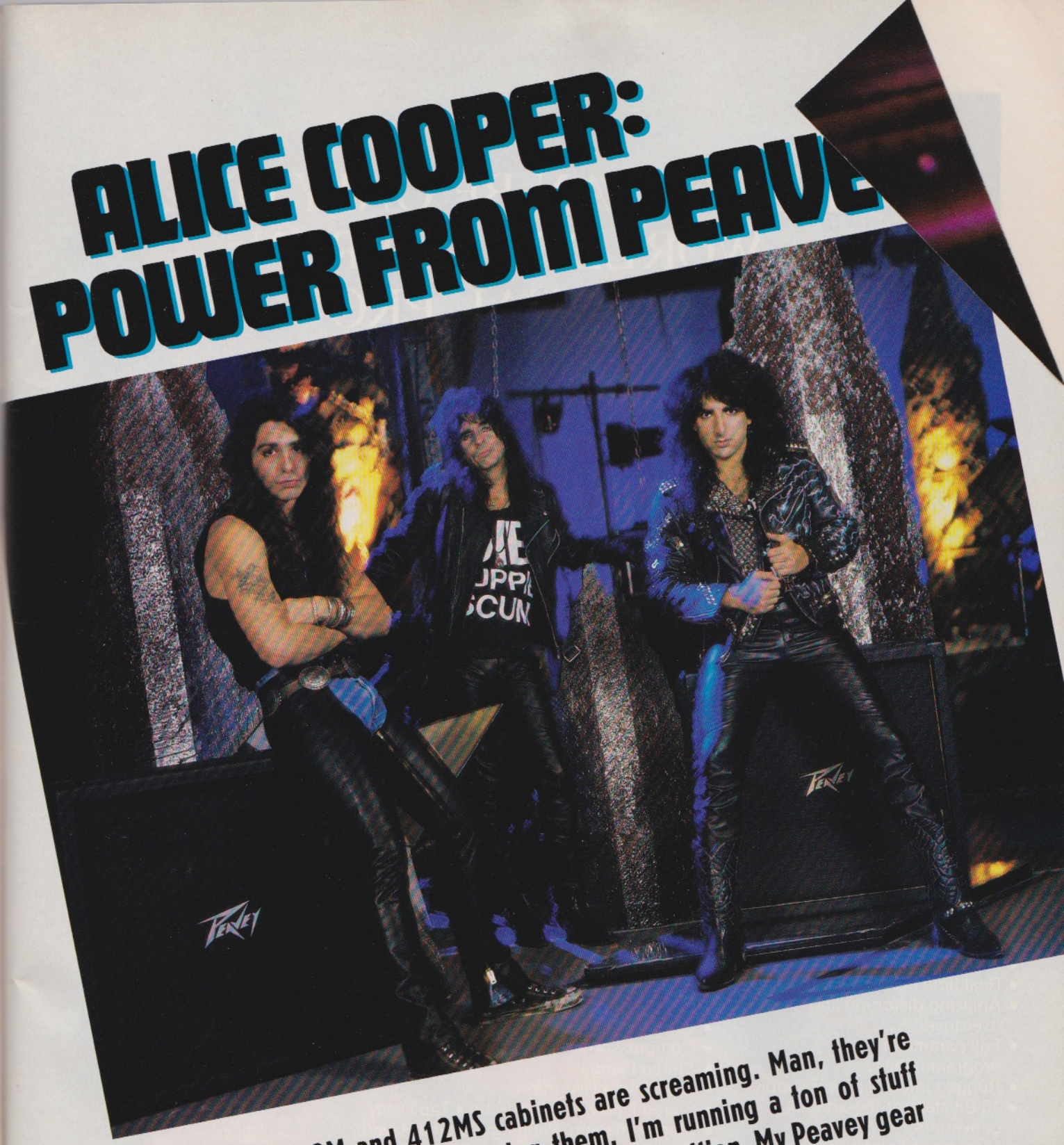

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a killer player as well as an innovative composer and all around musician. The sky's the limit.

COMMENT: Dana's is a remarkably fluid and supple imagination backed by the chops to enable this young post-fusionist to play with, and around, anything he'd like to.

Ron Pownall

NAME: Darren Housholder
AGE: 24
ADDRESS: 6805 Louise Ave. #502
Van Nuys, CA 91406
EQUIPMENT: Kramer "Holoflash" Sustainer, Laney AOR 100, SPX 90, Hush II BX.
PERSONAL STATEMENT: I began playing guitar at age 15. Although a late beginner, I received two partial scholarships to enter Berklee four years later. In May, 1988, I graduated with a degree in Music Synthesis. I became a faculty member at Berklee, teaching Modern Rock Guitar. Shortly after graduation I appeared in the "Spotlight" column. I have written over 30 instrumentals in pursuit of a record deal, with heavy solicitation now to follow. Presently, I'm forming a band for material that has already drawn label interest. My goals include recording an instrumental guitar album, to achieve a sense of exposure among guitarists and musicians, and also to be signed to a major label so the band can tour, make money, etc. Last year, I also taught private guitar students, and summer sessions at Berklee. I also demonstrate for Kramer guitars at local area music stores, and have recently joined War and Piece with Jeff Pilson (vocals), Vinnie Appice (drums) and Michael Diamond (bass).
COMMENT: A thoroughly modern rocker, with sass, sparks and control. Burn, melody, funk and spunk are the keys to Darren's playing.

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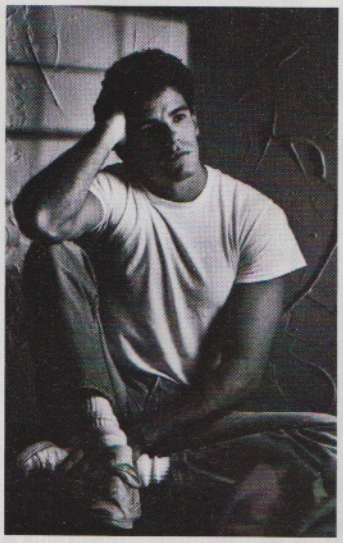

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TESLA

Banded Together

By Wolf Marshall

Annamaria DSanto

Since the release and chart success of their debut record, *Mechanical Resonance*, Tesla has toured auspiciously with the David Lee Roth band and longtime idols Def Leppard, in addition to garnering the coveted "Best New Band of 1987" award from GUITAR for the Practicing Musician. Regarded far and wide as an honest-to-goodness workingman's band (emphasized by their trademark "No Machines!!" disclaimer)—they have come to represent the modern heavy rock equivalent of the Stones and Aerosmith in their integrity, individuality, and unflagging fidelity to the *band ethic*. Apparently, the rock audience at large has sensed this, too.

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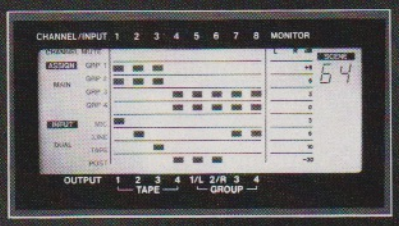

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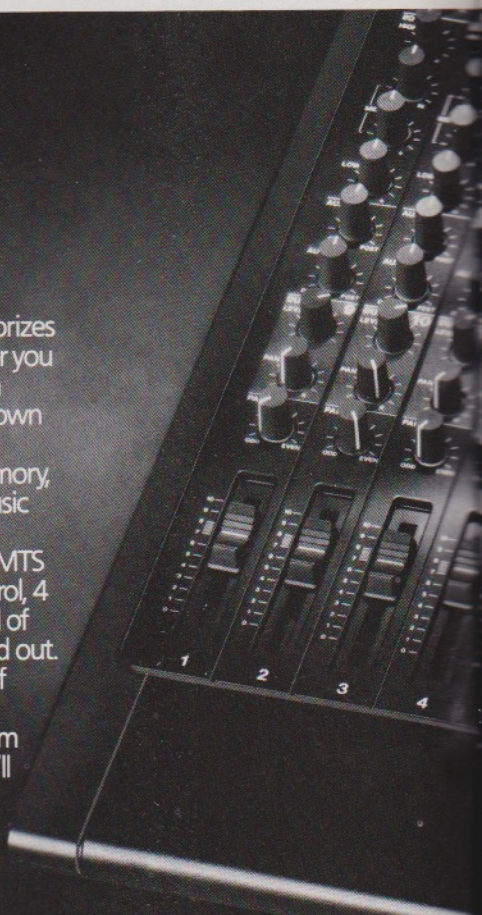

TASCAM

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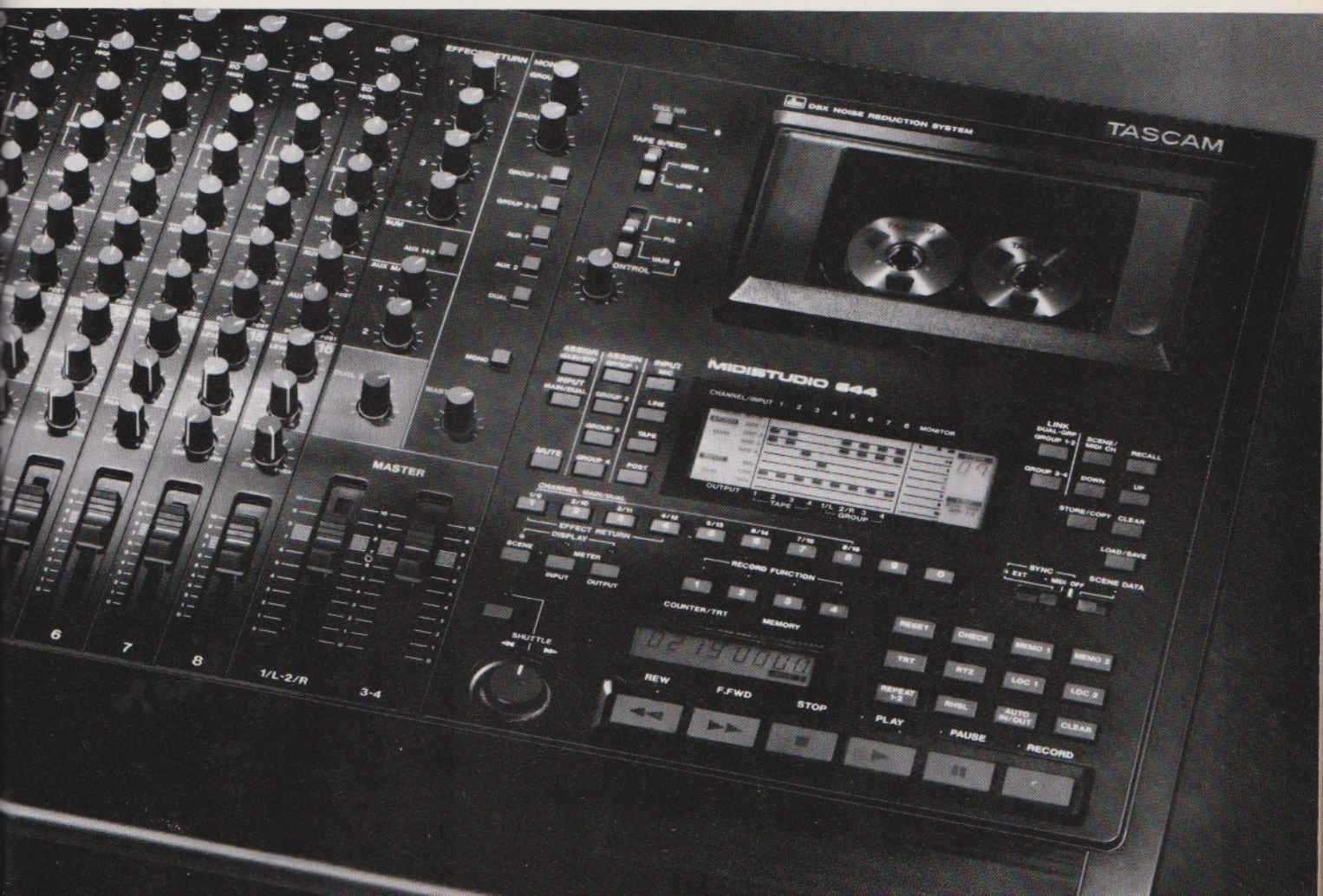
The music on their newest album, *The Great Radio Controversy*, continues in the direction begun by *Mechanical Resonance*, yet elaborates eloquently in terms of sonic impact, richness of texture, more ambitious, creative tangents, and guitar/rock band orchestration. *The Great Radio Controversy* is distinguished by the assimilation of a myriad of diverse musical influences; from country-rock (a la Lynyrd Skynyrd) in "Be a Man," to the classically-inspired (a la Randy Rhoads' "Dee") acoustic guitar-laden intro to "Love Song," and the rural blues flavor of "Heaven's Trail," with Ry Cooderish acoustic slide playing, electric guitar bottleneck solo (shades of Billy Gibbons) and the numerous folksy open tunings. And, of course, the expectations of a lion's share of pile-driving hard rock/metal grooves and incandescent lead guitar moments, are met admirably—felt throughout with the heavily saturated distorted tones, double-tracked rhythm figures and vicious riffs.

The riff is the most fundamental building block of rock composition. Found in infinite forms and in countless shapes, its simplicity, immediacy and inherent potential for expansion have engendered some of the greatest classic songs in the genre, from AC/DC to ZZ Top. Tesla produces some of the heaviest and most muscular riffs heard today. Their texturally thick, metallic power-chord figures are made even fatter by doubling the essential rhythm parts of the basic track: Two live guitars plus two overdubbed guitars, bass and drums, found prominently in "Hang Tough," "Lady Luck," "Lazy Days, Crazy Nights," "Flight to Nowhere" and "Party's Over." These rhythmic figures are dominated by heavily accented root-fifth power chords, often incorporating palm-muting and droning pedal-point bass notes—a typical stylistic device in modern hard rock. Another idiomatic form of the rock riff is the single-note, blues-based line, which became an indispensible structural entity in the late '60s-early '70s, exemplified in the work of Cream, Jimi Hendrix, and most notably, Led Zeppelin. Tesla's application of this time-honored compositional tool can be heard in "Hang Tough," "Did It for the Money" and "Makin' Magic." In these instances, the strength of the riff's specific line is everything—it must embody and define the total rhythmic/melodic/harmonic basis of the music.

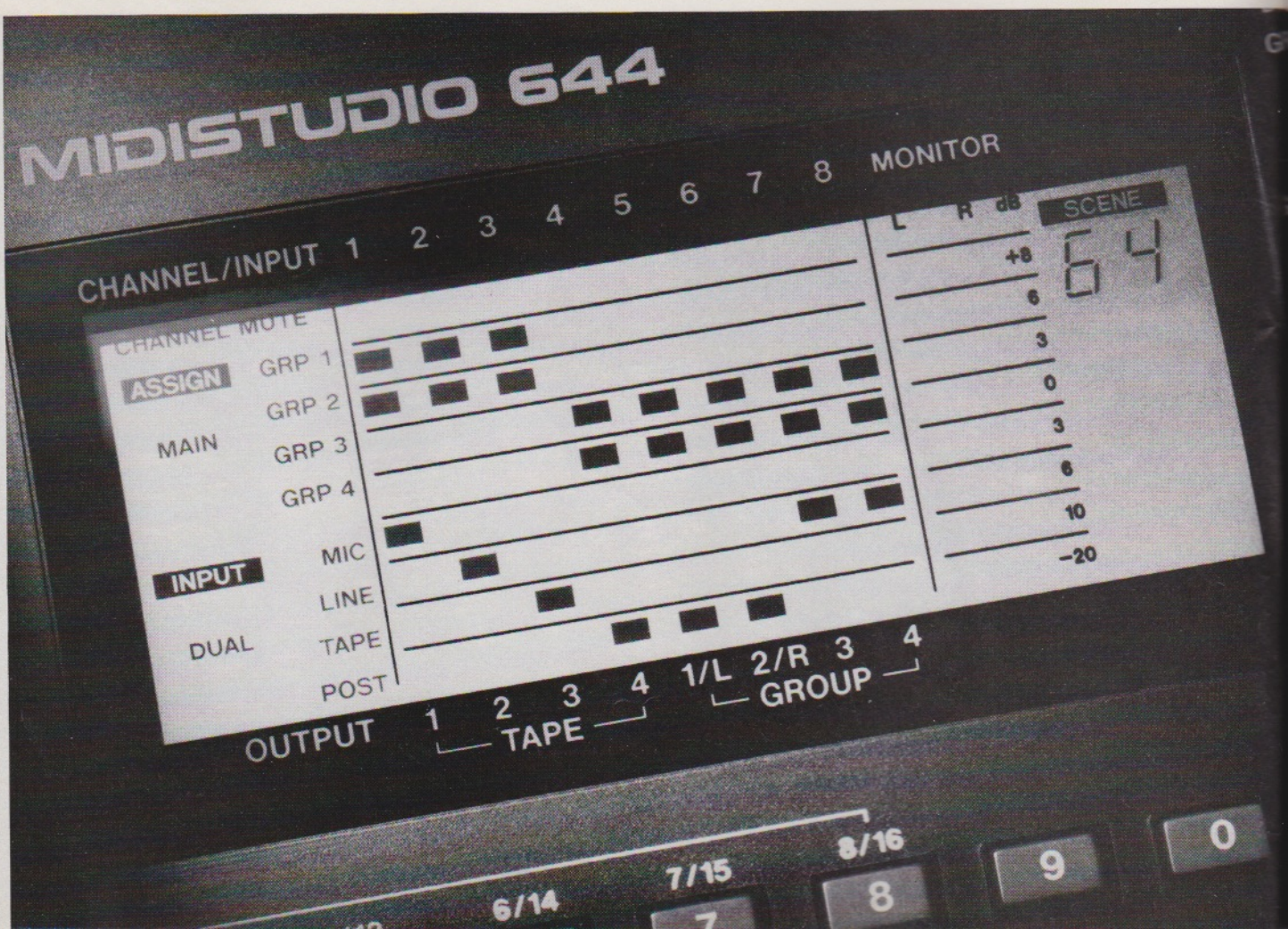
The sound of Tesla is the sound of guitars—their guitar orchestration imparts a unique quality to songs such as "Paradise" and "Makin' Magic," which epitomize the electric guitar interplay. The intros to "Heaven's Trail" and "Love Story" are packed with wall-to-wall acoustic guitars, while "The Way It Is," "Heaven's Trail," "Love Song" (coda) and particularly "Flight to Nowhere," explore acoustic/electric timbres. In "Flight to Nowhere," electric and acoustic guitars are tastefully blended, while acoustic and electric lead guitars are added on top, playing simple but effective melody ideas.

Regarded far and wide as an honest-to-goodness working-man's band, Tesla has come to represent, in their integrity, individuality, and unflagging fidelity to the band ethic, the modern heavy rock equivalent of the Stones and Aerosmith.

Harmony guitarwork is yet another aspect of Tesla's six-string prowess. The harmonized melodies of "Hang Tough," "Party's Over," "Paradise," "Love Song" (on acoustic guitar: Rhy. Fig 1, Riff A), "Flight to Nowhere" and "Yesterdaze Gone" are especially convincing examples.



Anthony Cutajar



The solo guitar playing in Tesla is clearly defined and characterized by the divergent styles of Frank Hannon and Tommy Skeoch. Frank's approach is multi-faceted ("Be a Man"), the more technical (as in "Did It for the Money"), and often meticulously thoughtful (as in the fully harmonized solo to "Hang Tough"), while Tommy's straight-ahead, reckless, high-energy rock delivery (laced with tremolo bar craziness) provides the raw edge that results in a collective force that covers all the bases. Incidentally, on *The Great Radio Controversy*, much of the orchestral/textural contributions are Frank's (slide guitar, 12-string, acoustic piano and organ, processing with the Leslie or wah-wah pedal, and acoustic guitar layerings); the zany backward guitar effects ("Lady Luck" and "Lazy Days, Crazy Nights") are courtesy of Tommy.

A unique feature of Tesla's compositional approach to the guitar solos can be found in "Party's Over," "Yesterdaze Gone" (Frank Hannon's solos) and "Flight to Nowhere" (Tommy Skeoch's solo). In these, the solos have their own independent internal form, like mini-compositions (a "song within a song"). As much care and attention is given to the conception and structure of the instrumental portion of the piece as is accorded its vocal sections. "Yesterdaze Gone" is a case in point: The guitar solo is set up by an instrumental interlude of three guitars (with crossing voices) in contrary motion for eight bars, followed by eight bars of a long portamento whammy bar dive (to slack). The solo is made of thematic, periodic melodies (arranged in song-like phrases), harmony guitars (first in thirds and then in parallel fourths during the last six bars) and a slow tremolo bar return to pitch.

Neil Zlozower

Frank Hannon

Frank Hannon prefers Gibson guitars. He currently can be seen playing various Les Paul models, SG's and an ES-1275 (the "Jimmy Page model") doubleneck. He also favors a Kahler or vintage Gibson Vibrola tremolo bar system. Tommy Skeoch plays ESP guitars exclusively. They are configured in a "Van Halen-style" setup; one pickup, a Floyd Rose tremolo system and one volume knob. They generally feature a maple neck, bolted onto a Strat-style body. Both guitarists use Duncan distortion pickups, Ovation acoustics in concert, and play through Randall RG-100 amps live.

Frank's effects include a Digitech delay line, an MXR Pitch Transposer, and an ADA preamp. He occasionally includes a Leslie unit, talk box and wah-wah pedal on recordings. Tommy prefers to play straight into the amp. Both guitarists string their instruments with D'Addario strings. Tommy's set is standard extra-light gauge: .009-.042, and Frank opts for a heavier bottom end: .009-.046.

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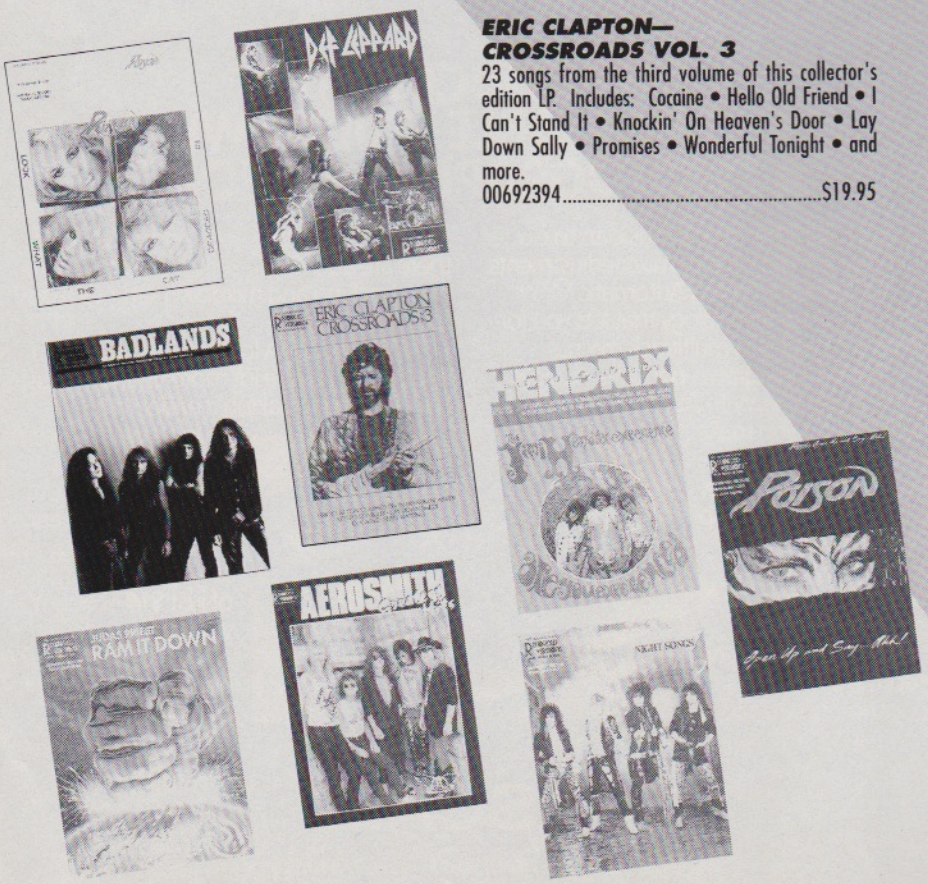

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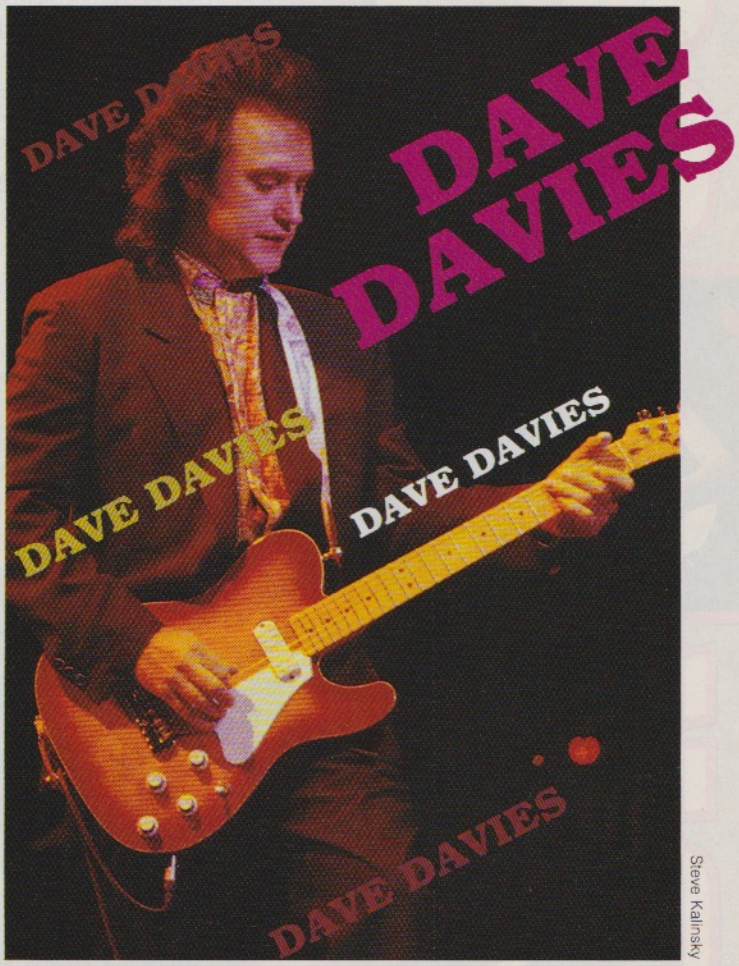
DAVE DAVIES
THE KINKS
OUT OF THE ORDINARY

BY DANNY McCUE

Dave "The Rave" Davies, lead guitarist and founding member of the Kinks, sits in a straight-backed chair next to a simple table, in the lobby of the Parker-Meridian Hotel in New York City. Perhaps indicative of the Meridian's reputation as a musician's hotel—as I waited for Davies, a band checked out; during the interview, Gene Simmons walked by, flipping down his shades—no one interrupts us for an autograph. Davies apologizes for being slightly sleepy. "You've caught me first thing in the morning," he chuckles, before sitting down. Soon he begins to peel off the years, as he talks about his earliest guitar experiences. Prior to the Kinks, Dave was a big fan of the Ventures.

"I think the Ventures were a fantastic band. I used to like their B-sides. I remember one they had out called 'No Trespassing.' It's fabulous. It's quite heavy for the time, and the rhythm guitar player was actually the first I ever heard who played just the three strings that comprised the bass notes, rather than the whole chord. That was a good excuse not to play the whole thing. Pete Quaife, who was one of the original members of the Kinks, and I, had a band at school and we used to do instrumental things."



Steve Kalinsky

Thus, the genesis of the sound of the most famous band to come out of Muswell Hill, North London. The band at this point was called the Ravens, and Dave's brother Ray, soon to be the architect of international hits, was still at college and exploiting his connections with the local jazz scene, earning extra money as a rhythm guitarist and harmonica player with the Dave Hunt Blues Band. Dave Davies, in the meantime, worked on his image, patterned after Eddie Cochran. His mother gave him the down payment for his first guitar, a Harmony Meteor; the hire/purchase card, which he still has, bears the marks of a series of 30 shilling payments. "The trouble is, I haven't got the guitar, which is a bit sad." In 1963, Ray Davies left Dave Hunt and became a permanent member of brother Dave's band; shortly thereafter, they became the Kinks.

"Until Ray decided to make it with our band, the people he played with were coming out of the jazz-influenced side of music, and I think what we were doing was more unique, purely rock and blues influenced, and something the musicians he had been working with looked down on. There's this great film, 'Jazz on a Summer's Day' (a documentary of the 1957 Newport Jazz Festival). It was

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one of Chuck Berry's first appearances at a major festival, and he was the only real rock 'n' roller on it. His back-up band was a jazz band, and he was playing out of tune and yet he was great, and you could see in that film that those musicians sitting behind him really didn't like him. They were looking down on him. But he knew he had something. I found that a really big influence."

The film had another influence on the band, which was signed to Pye Records by producer Shel Talmy, in January 1964. It inspired the record which, after two flops—a cover of "Long Tall Sally" and an obscure original, "You Still Want Me"—became the first record by a native combo other than the Beatles to sell a million copies in Britain alone. "Ray was a great fan of Gerry Mulligan, who was in that film, and as he sat at the piano at home, he sort of messed around in a vein similar to Mulligan and came up with this figure based on a 12 bar blues—if you were in G, you'd go to C—from that we wanted to do a variation on the blues, so we decided we'd go from G to A and A to D. [When we recorded] "You Really Got Me," it was like we were running out of time in the studio, because we re-recorded it after deciding we didn't like the original version, which was slower. It was like, whatever I did was what we used, and if you hear it, it's got that anxiety about it (laughs), 'They're going to throw us out of the studio any minute!'"

Talmy offers another reason, besides re-recording, for the Kinks' early rushed sessions: "One of the problems, which I tried to keep from them, was the guy who ran Pye at the time was one of the worst people I ever had the displeasure of meeting," he says, a day after the interview with Davies. "He was really a bastard, even as inexpensive as things were in comparison to now, in terms of, 'You can't spend more than this, and if you do, it's coming out of your (meaning my) bread, as opposed to the band's.' I tried not to rush them, but in many ways, I had a gun to my head."

Talmy used three different microphones to capture the sound of Davies' guitar; one to capture the sound of the strings, up near the fretboard, one near Dave's amp, a Marshall, and another, more distant from the amp. "I'm sure he told you he used a razorblade on the cone and that he kicked the amplifier to get that fuzz," says Talmy. "That's true, and it was my job to then translate that onto tape."

Recalls Davies: "I didn't like any of the guitar amps we had at the time, and I got ahold of this little amplifier from a radio shop that was just up the road. It was only a little 10 or 12 watt amplifier, and one day, in a fit of frustration, I cut up the speakers with a razorblade. That's how I started to get the distorted sound [that carried over to the records]."

By early 1965, after the monstrous success of "You Really Got Me" and its follow-up, the equally power-chord heavy "All Day and All of the Night," the Kinks, despite charting better than such good natured rivals as the Rolling Stones—who leaked a story to a Fleet Street daily that one of the Kinks had six toes on each foot—felt a need to switch gears or else be trapped in one groove. The result was "Tired of Waiting for You."

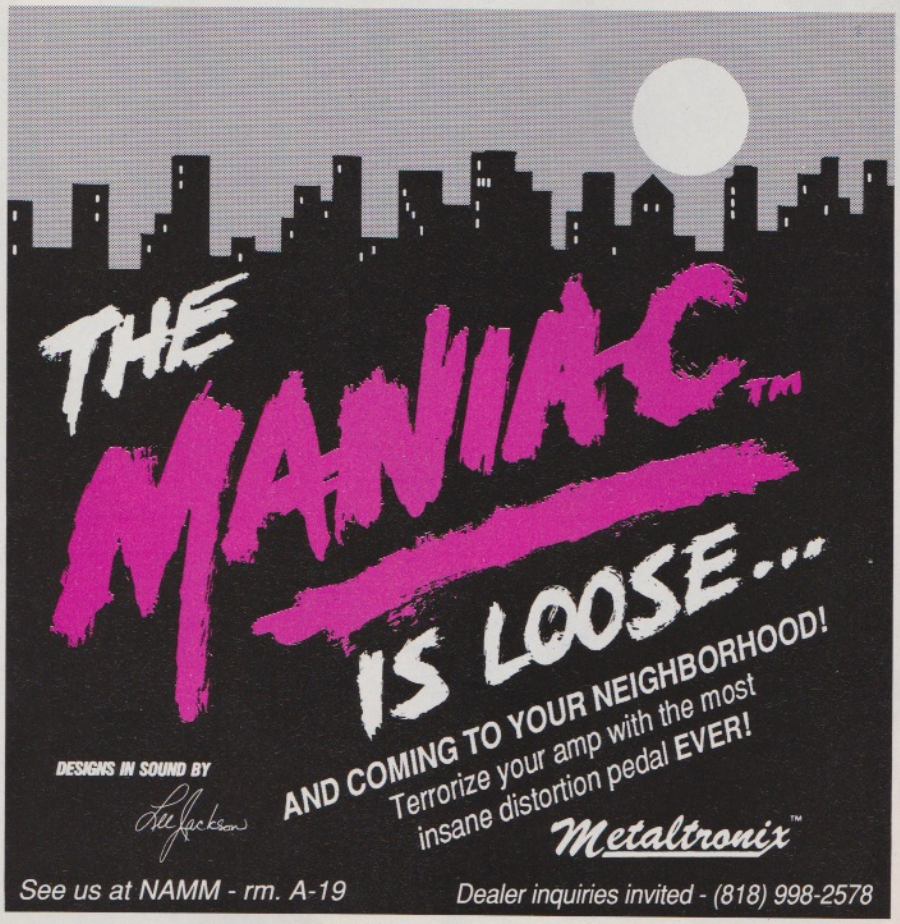
"It's a ballad, isn't it?" asks Davies. "That was the first hit ballad—'hit ballad,' that sounds really weird—that we ever had. That song had been around quite some years. It was an instrumental that Ray and I used to play together—'cause Ray's a good guitar picker, really—and then he wrote a lyric to it and we recorded it, but it didn't sound right. The guitar parts weren't strong enough. So I went in and put the heavier rhythm guitar part on last, after it was finished."

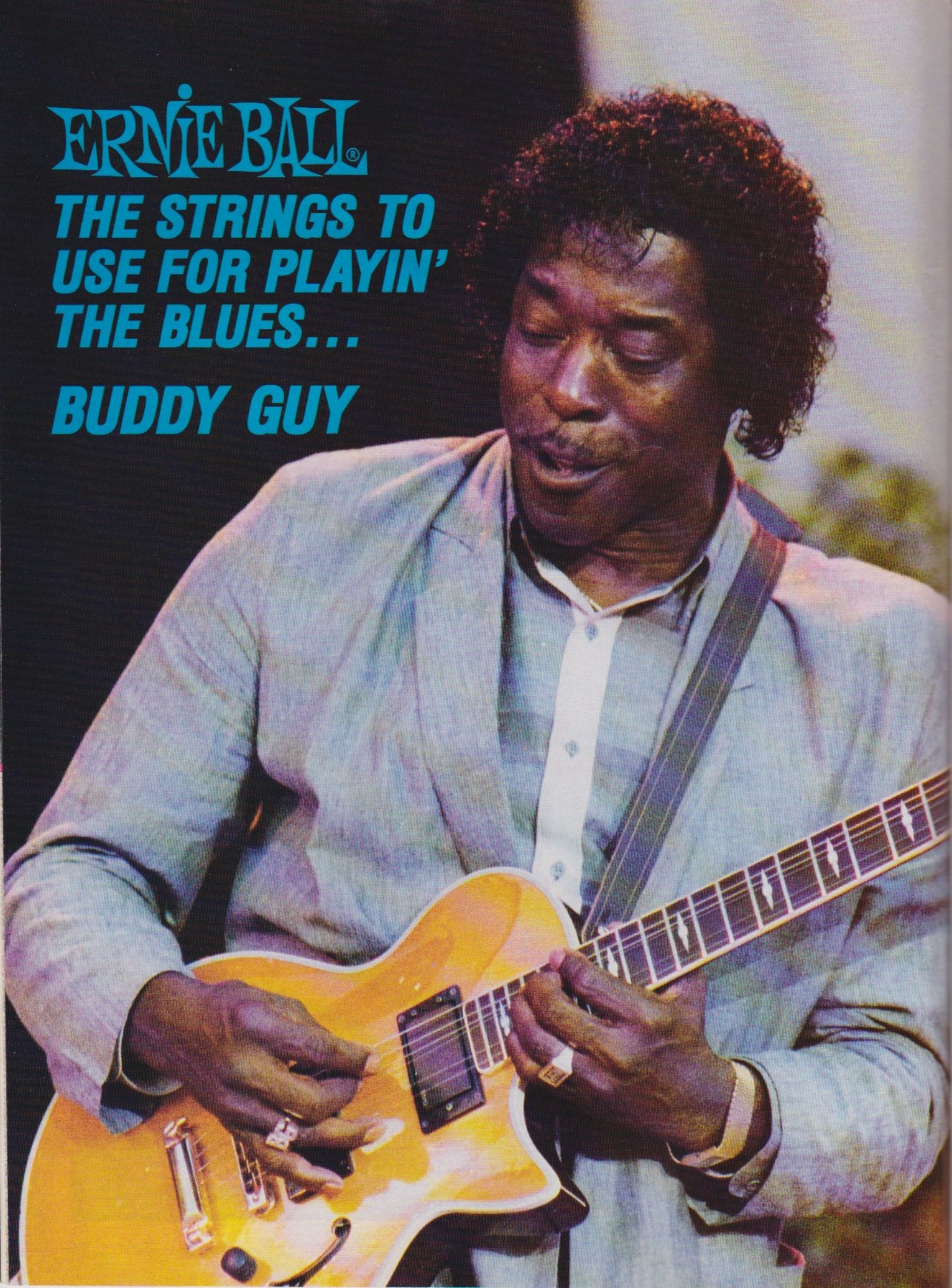
The Live Kinks, recorded a full three years before the Stone's *Get Yer Ya-Ya's Out* and released a decade before *The Beatles Live at the Hollywood Bowl*, provides a Pandora's Box-top look into an era when screeching girls were louder than the band onstage and the Kinks were loose enough to interpolate the *Batman* television show theme into their set. A few nights after it was recorded, Dave Davies was knocked unconscious during a concert in London, resulting in the rest of the tour being cancelled.

"It was a weird period, because you'd get up onstage and you'd play for like ten minutes, and they'd be screaming at you—there was no point in actually playing—we used to have a little private bet before some gigs; we'd say, 'Well, are we going to be onstage 10 minutes tonight, or 12, or 20?' And some nights you might have a little bit more to drink, thinking you'd only be onstage for 15 minutes. I'm sure that happened."

Asked if he found the situation frustrating as a guitarist, Davies replied, "It was dreadful, but I liked it. That period was a lark, and it was only after a few years, when things started to settle down a little, that we realized that we were doing this for a living, and that we'd better relearn our instruments."

With that new sense of dedication to their craft also came an emerging devotion on the part of the principle writer, Ray, to the habits, quirks, and small pleasure taken by a typically middle-class Englishman—as witnessed by the string of singles that followed: "A Well Respected Man," "Dedicated Follower

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BUDDY GUY

of Fashion," and "Sunny Afternoon." The songs also showed off another side of Dave Davies' guitar playing, the perfect accompanist for an evening in an old fashioned English music hall.

"The blues influence is always there, but you can't help but be influenced by what's going on around you. At that time, Ray was probably the only writer doing what they used to call 'social commentary.' Later things we did, people didn't like, especially when we touched on the period of *Arthur* (an Lp originally commissioned as a teleplay by UK Granada TV; its subject is an ordinary man reflecting on his life), which I got great satisfaction out of. When we started to do that, I really thought, 'This is what the Kinks really mean. This is what we're going for.' And it was not accepted in England at all. People got the wrong end of the stick."

It should be noted that the Kinks took the pastoral route at precisely the same time that the Beatles released *Sgt. Pepper* and Clapton was "God." Davies addresses the divergence in style: "I suppose we always felt like misfits in a way. Whenever there was a trend, we always stood out of the way to let it pass." And then, with a little instigation, he takes on the idea of the holy guitar triumverate—Clapton, Beck, and Page. "Maybe I'm a bit obstinate, but I didn't really feel they affected me. I thought it was strange at the time when Jimmy Page thought that he invented the guitar at one point. Really, I think [the concept] was just another side effect of the drugs, and the ego and the glamour of the time. I think it got a bit carried away. Page actually played tambourine on one of our records, and all of a sudden he's got these great delusions that he's partly responsible for some of the Kink's music, which he wasn't."

"Lola," which was a big chart hit in 1970, heralded the Kinks' return to mainstream success. "'Lola' was written in a similar way to 'You Really Got Me.' We got together in Ray's front room, and Ray had the basic idea of the song, the skeleton idea for this song, and I just started playing E in the bottom position, moved it up to A, leaving the E string open and in the chord. Ray said, 'Ah, that's great. Let's put that in as well.' [As a songwriter] Ray has a very firm idea about what he wants to do, and I try to accommodate him as best I can, but I think in certain areas, on certain songs, there's a lot more collaboration than people realize. Although Ray and I don't get on particularly well, there's a lot of empathy and unspoken energy that goes toward the finished product.

"I think a rock 'n' roll record should start off being a song and should end up being a song. I think that everything around it should be complementary to it, or help it to evolve, rather than get in its way. I've always tried to keep that in mind as a guitar player. Rather than say, 'Let's start with the guitar and a 16 bar solo.' It's the song that's important, and the individual parts add to it."

The band, ever volatile internally, went through another of its episodic down periods in the mid-70s, finding its way again after a label change, at this juncture from RCA to Arista, and the release of *Sleepwalker*, their finest overall effort of the decade. They also got an unexpected career boost from bands copying their old hits, something Davies

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considers a compliment; but in the case of one of the most famous, he harbors a slight twinge of misgiving. On Van Halen's version of "You Really Got Me," Dave says, "It's flattering, but it was sort of techno-flashy, which I think is not how the whole force behind the song came about. The song came out of a working class environment, people fighting for something, whereas Van Halen's version sounds like people who've got everything they need. It's not the same feeling, but it's flattering nonetheless."

In 1979, the Kinks released *Low Budget*, and the single off the album, "I Wish I Could Fly Like) Superman"—a disco flavored tune—became their biggest hit in years. On its heels, they began three years of constant touring. "I think that one was, not the biggest mistake, but it could've been one of the biggest mistakes we made. I remember I had quite a difficult time with Ray while we were making the record, because I didn't like the direction it was going. It was a strange time for music in general, anyway. The fact that it's funny, that it was a humorous song, saved it. I don't feel bad about that song at all, but it could have been a big mistake."

After peaking commercially with *One for the Road*, one of the great live albums of any era, the Kinks have gone through a peculiar time in the 80s, the most obvious symptom being a tendency on the part of Ray Davies to recycle the songs of their own past, like "Destroyer," a riff-by-riff recreation of "All Day and All of the Night," and "Sleazytown," a recasting of their late 70's ode to Arab oil interests, "Gallon of Gas." It's something that has led to a series of Dave Davies solo albums: *PL 1 3603*, *Glamour*, and *Chosen People*, but as the Kinks are his reputation, one has to wonder if he's felt more limited of late.

"Yeah, sometimes," he says. "It got to a point that whenever we were going to play something in G, I'd say, 'I don't want to do it in G. Let's try another key.' You can't just sit down and play "You Really Got Me" riffs the rest of your life. That's why a lot of heavy metal tends to fall down for me, because it starts to sound like you can take the members of one band and put them in other bands and it'll sound similar to how it sounded before. You've got to try and develop individual clarities and uniqueness."

Today, touring behind *U.K. Jive*, the Kinks first album since disbanding temporarily at the conclusion of their '88 tour, Dave Davies finds peace of mind in the fact that three of his own compositions, "Bright Lights," "Perfect Strangers," and "Sweet Margaret," wound up on the new album. Previously, he'd been allowed only a single song per Lp (about the same as George Harrison's quota on Beatles' records). And although something of an elder statesman, he still gets a guitar out in his hotel room when on tour, "Playing for enjoyment. I practice, but then I start writing songs; trying to play something I never played before." Onstage, he prefers a Fender Elite, a limited edition, which he likes because the feel, he says, is like that of a Telecaster, while the pickups are a little ballsier than the standard Tele's. "They suit my playing, because I don't like to fiddle around too much with different sounds onstage. I like to keep things simple and I find I can play light things with a clean sound, and do heavier things without too much messing around. They're a good workhorse."

Summing up his place in the guitar scheme of things, Davies is unabashedly frank. "Without sounding too modest," he says, "I think that guitar sound circa 'You Really Got Me,' and 'All Day and All of the Night,' has influenced more guitarists than any other. To think that people are still doing that riff, or that sound based on that sort of riff; it's quite good really. It makes me sort of feel like I invented the Dam Buster—a bomb they invented in England that would bounce on the water until it came to a Dam, then blow up." He shrugs. "Not that that's a particularly good thing to invent, a bomb."

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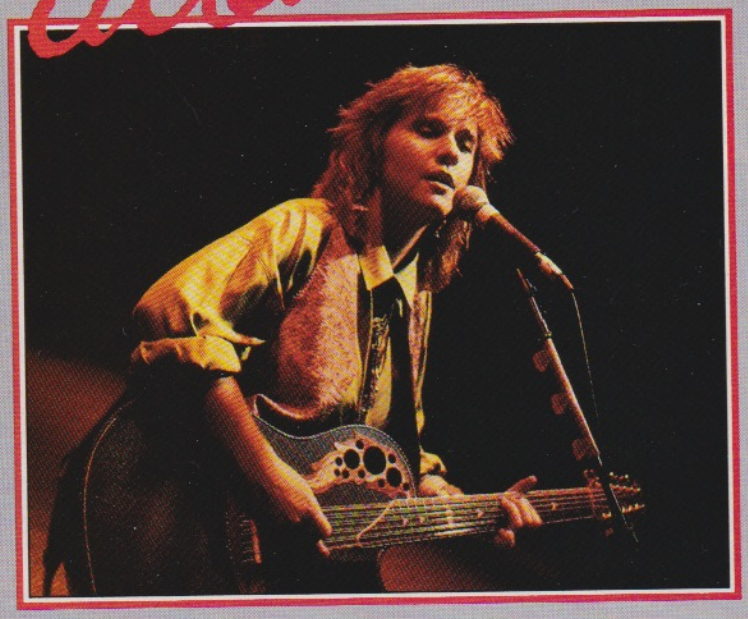
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By Andy Aledort

LA GRANGE

Low-down boogie is what ZZ Top does best, with tunes like "Cheap Sunglasses," "Tush," "Tubesnake Boogie," and the lowest of the low-down, "La Grange." The tune begins with a quiet electric guitar, fingerpicked, playing a basic boogie pattern, with subtle bends. It sounds like this guitar may be tuned to open A, but it's been transcribed here in standard tuning to facilitate playing the song as a whole. Billy switches to using a pick after the first drum fill, and the basic rhythm part is now doubled by an overdubbed guitar. The song modulates up a step and a half (Am to Cm) for the guitar solo section, and a similar rhythm pattern is played in the new key. Billy's solo lines are based entirely on C pentatonic minor (C,Eb,F,G,Bb) and he plays with a fluid, melodic style. He also incorporates a little fingerpicking into the soloing, used mostly when he slides up to the IX position for the triplet figures utilizing G and Bb.

The interlude features a standard blues turnaround, but it sounds unusual here because of the key change back to Am. (Wolf Marshall explains the chordal implications of this section in this month's Music Appreciation column). Billy's outro solo is virtually the whole reason why this song has so much notoriety. It features a technique which was rarely used when this song was recorded (1973)—artificial "pinch" harmonics. Nowadays, every guitar solo on every rock record has at least *one* pinch harmonic in it, but Billy strung handfuls of them together, creating a personal and immediately identifiable sound. Different artificial harmonics are achieved by picking at different points along the string, and an abundance of overdrive and sustain is beneficial.

KITTEN'S GOT CLAWS

Out of all the chops monsters out there today, Steve Vai *still* towers above everyone else, because along with his miraculous chops, Steve plays with humor and unpredictability, and can generate more excitement per bar than anyone else. This tune begins with an array of overdubbed guitars simulating cats meowing and purring. Steve achieves these effects with a wah-wah pedal and subtle bends, along with tremolo bar manipulation on the low strings. When the solo kicks in, there's a single rhythm guitar supporting a soloing guitar, and for the remainder of the tune all rhythm parts are written for one guitar. You will notice that Steve's concept of rhythm is a little unorthodox, adding different sounds here and there, like putting ornaments on a Christmas tree. His solo lines during the intro are based primarily on A pentatonic minor (A,C,D,E,G), utilizing a wah-wah. One effect Steve uses to a great degree is an Eventide harmonizer, often using it for diatonic harmonies (harmonies that stay within a specific scale) or for a "warble" effect that has become a signature of Steve's sound (as in the last bar of the chorus).

The interlude section features two guitars, one which plays the clean rhythm figure with sustained tones, and the other, written as a fill, which adds a little chordal riff. There's also a modulation up to B Major, which is maintained for the guitar solo. Steve's solo is based on B Mixolydian (B,C#,D#,E,F#,G#,A) for bars 1-12, and at points the lines are harmonized, written here for two guitars. It is unclear whether these harmonies are generated by the harmonizer or by another guitar, as some of the harmonies are unusual. In bar 13, Steve utilizes B pentatonic minor briefly (B,D,E,F#,A) and then returns to B Mixolydian. The lines in the last two bars of the solo are based primarily on the C Major scale (C,D,E,F,G,A,B), smoothing the way for the key change back to A. Many of these lines are *hard* to play, but this *is* Steve Vai and you knew what you'd be in for.

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Andy Flavelle

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The song ends with more "cat-like" guitar effects, produced by many guitars, created as they are in the intro. Overall, this song is filled with many creative and challenging rhythm parts and solo lines, and will be very beneficial and a lot of fun to work out.

LOLA

This Ray Davies classic opens with a vigorously strummed acoustic guitar, moving into a rhythm figure that combines full strumming with chordal arpeggiations. Brother Dave comes in with the electric guitar two bars before the second verse, and the fill he plays is based on E pentatonic Major (E,F#,G#,B,C#). During verse two the primary acoustic rhythm part is augmented by Dave's syncopated part, utilizing smaller chord voicings. For the first bridge section, Dave adds a "Chuck Berry" type figure, and his sparse solo lines are based on A pentatonic minor (A,C,D,E,G) over beats one and two, and E pentatonic minor (E,G,A,B,D) over beats three and four. On the third verse, both guitars play single-note lines, featuring complementary chordal arpeggiations and syncopated strumming, creating a breakdown effect.

The out-chorus features some single-note lines from Dave, based on E pentatonic Major and D pentatonic Major (D,E,F#,A,B), primarily. This is a great song for guitarists of all levels, and, as usual, I suggest studying both the acoustic and the electric guitar parts thoroughly.

SCHOOL'S OUT

This song begins with two rhythm guitars split hard right and left in the mix; the left one with a very unusually distorted tone, and treated to bizarre studio effects. The two guitars are essentially playing the same thing an octave apart, one in the XII position and one in the open position. The two rhythm guitar bit continues for most of the song, with both guitars playing slightly different parts. Over the chorus sections, the lead guitar plays lines based on G pentatonic minor (G,Bb,C,D,F). The bridge section is dominated by a keyboard figure, and it's arranged here for guitar. The majority of what the keyboard player is playing has been preserved, while keeping the part relatively simple to play.

The guitar solo is based primarily on E pentatonic minor (E,G,A,B,D) and sounds a little psychotic. It's relatively easy to play and features some wide tremolo bar vibratos. The song ends with feedback, leading into the sound of sped-up tape running across the play head, gradually slowed to a halt. This is an easy song to play and should be conquerable by guitarists of all levels.

LOVE SONG

This ballad begins with solo guitar, which establishes the basic melody and chord changes, and is immediately joined by a harmony guitar, which harmonizes a third above, diatonic to D Major (D,E,F#,G,A,B,C#). A third guitar enters the third time through, this time harmonizing the line starting from the high root note. During the next series of chord changes, notice how the three guitars fluctuate between unisons and harmony lines. During the verse sections, most of the chords are arpeggiated and allowed to ring, and the part is played on electric and acoustic guitars. The song modulates to the key of G for the chorus, with both guitars strumming 16th-note syncopations.

Frank Hannon's guitar solo begins with E pentatonic minor (E,G,A,B,D) over the Em and Bm chords, and then he uses a piece of the Am scale (A,B,C) over Am, leading to G pentatonic Major (G,A,B,D,E) over the G chord. Notice that E pentatonic minor and G pentatonic Major consist of the same notes; Em is the relative minor of G Major. He ends the lines with a reference to D pentatonic Major (D,E,F#,A,B) the first time and D pentatonic minor (D,F,G,A,C) the second time. The last bit of soloing Frank does utilizes G pentatonic minor (G,Bb,C,D,F) as well as G pentatonic Major.

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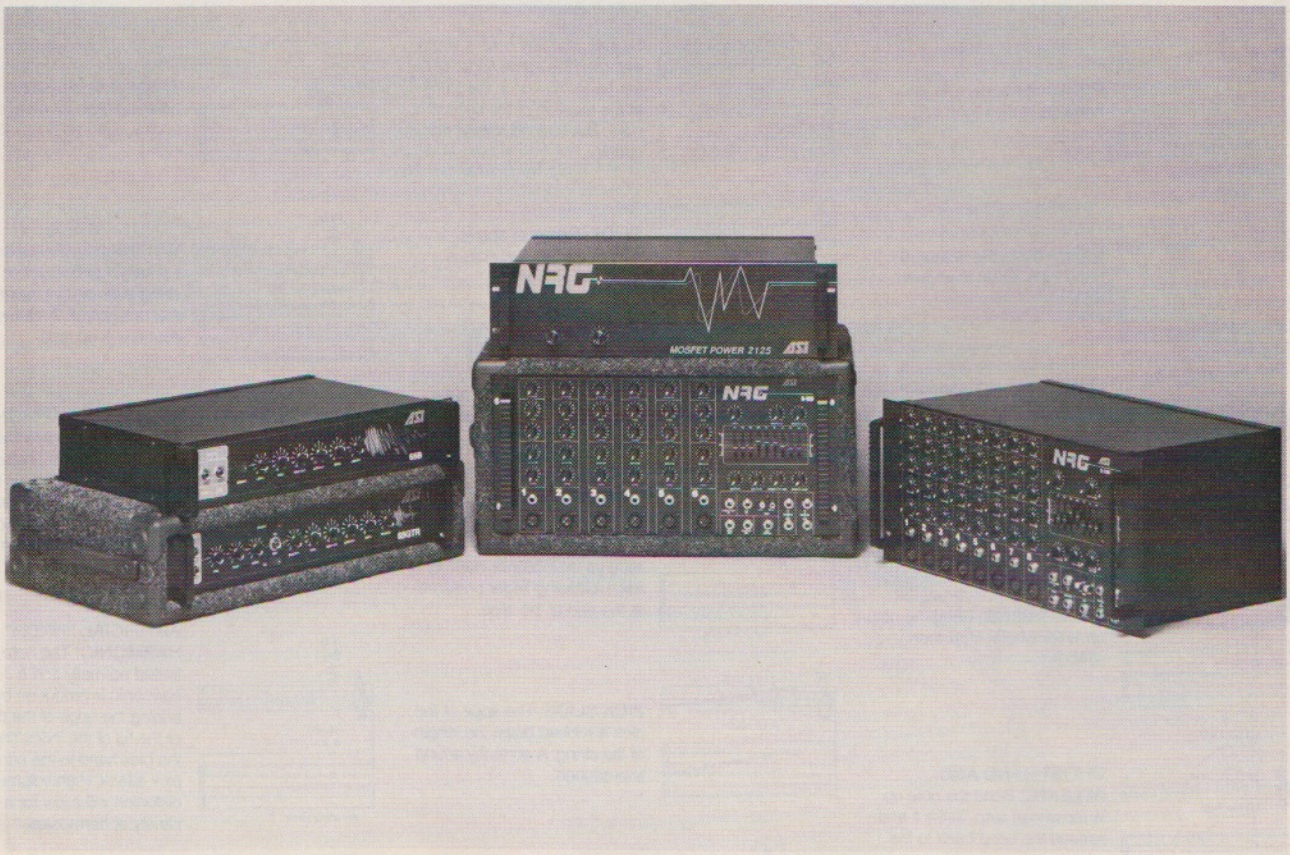

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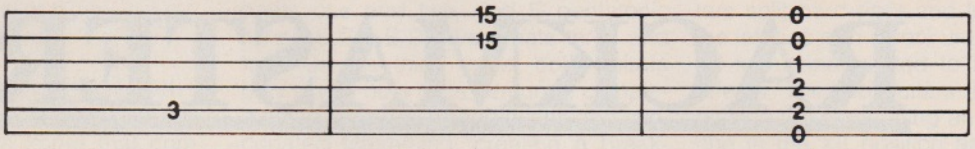
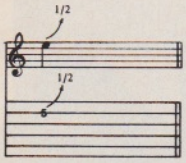
TABLATURE EXPLANATION

TABLATURE A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

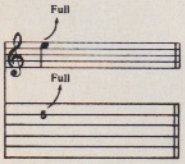


5th string, 3rd fret | *1st string, 15th fret, 2nd string, 15th fret, played together* | *an open E chord*

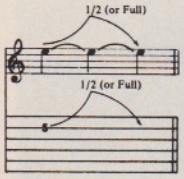
Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



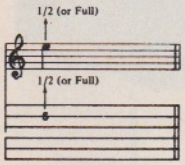
BEND: Strike the note and bend up ½ step (one fret).



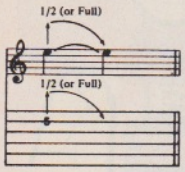
BEND: Strike the note and bend up a whole step (two frets).



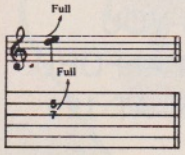
LEGATO BEND AND RELEASE: Strike the note. Bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



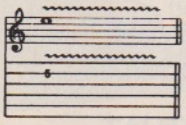
GHOST BEND: Bend the note up ½ (or whole) step, then strike it.



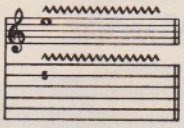
GHOST BEND AND RELEASE: Bend the note up ½ (or whole) step. Strike it and release the bend back to the original note.



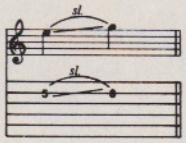
UNISON BEND: The lower note is struck slightly before the higher. It is then bent to the pitch of the higher note. They are on adjacent strings.



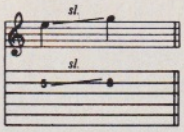
VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fret hand or tremolo bar.



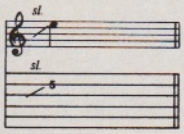
SHAKE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the fret hand or tremolo bar.



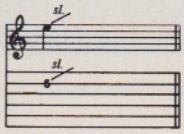
SLIDE: The first note is struck and then the same finger of the fret hand moves up the string to the location of the second note. The second note is not struck.



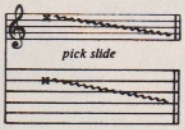
SLIDE: Same as above, except the second note is struck.



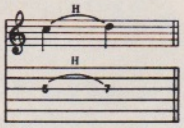
SLIDE: Slide up to the note indicated from a few frets below.



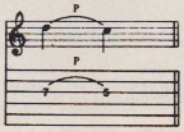
SLIDE: Strike the note and slide up an indefinite number of frets, releasing finger pressure at the end of the slide.



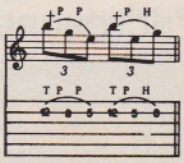
PICK SLIDE: The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.



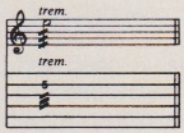
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



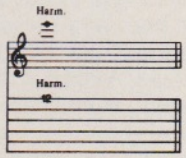
PULL-OFF: Both fingers are initially placed on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



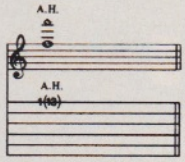
FRETBOARD TAPPING: Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull off to the note fretted by the fret hand ("T" indicates "tapped" notes).



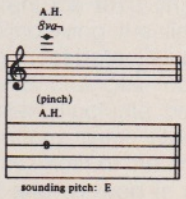
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



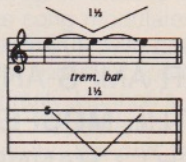
NATURAL HARMONIC: The fret hand lightly touches the string over the fret indicated; then it is struck. A chime-like sound is produced.



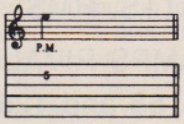
ARTIFICIAL HARMONIC: The fret hand fingers the note indicated. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



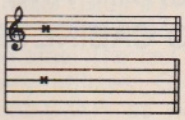
ARTIFICIAL "PINCH" HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



TREMOLO BAR: The pitch of a note or chord is dropped a specified number of steps, then returned to the original pitch.



PALM MUTE (P.M.): The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the strings without depressing them to the fretboard and striking them with the pick hand.

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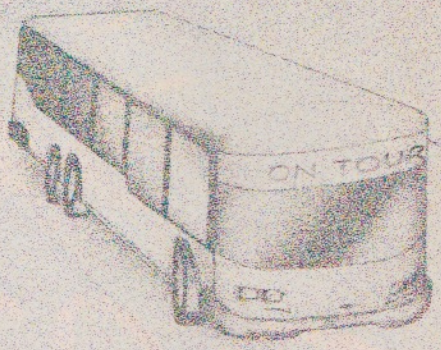

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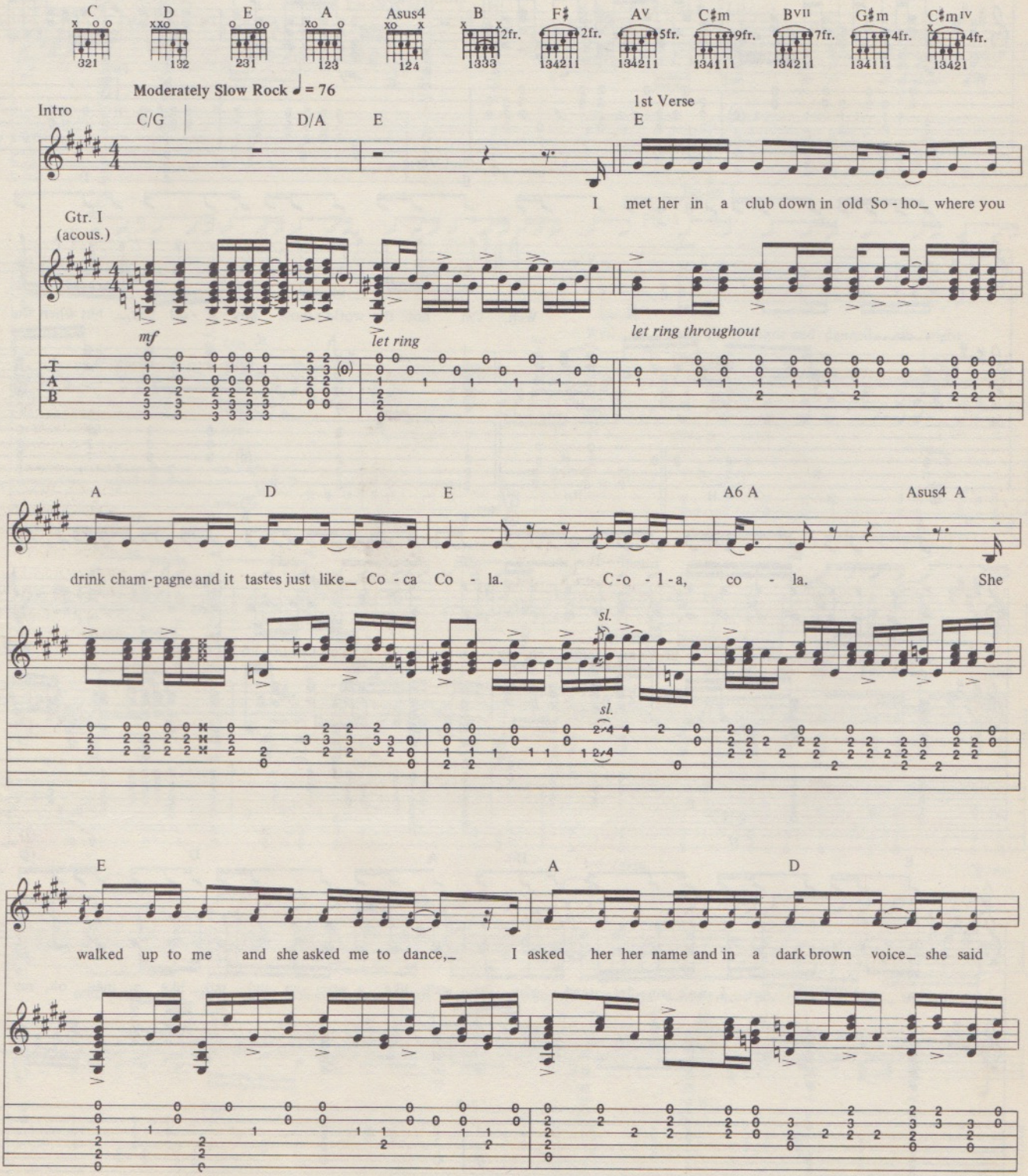
Tablature Explanation page 38

LOLA

As Recorded by the Kinks
(From the album LOLA/Reprise Records)

Words and Music by Ray Davies



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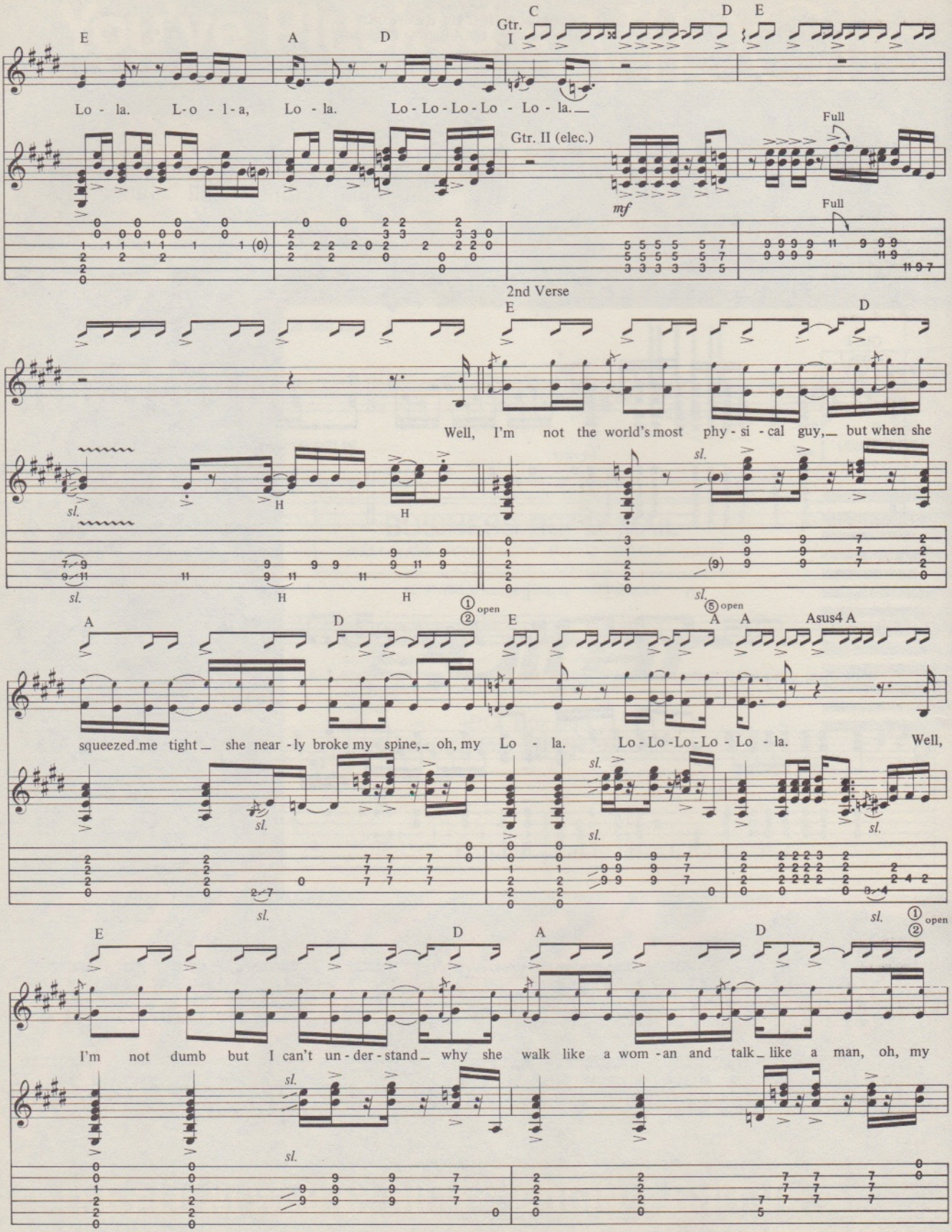
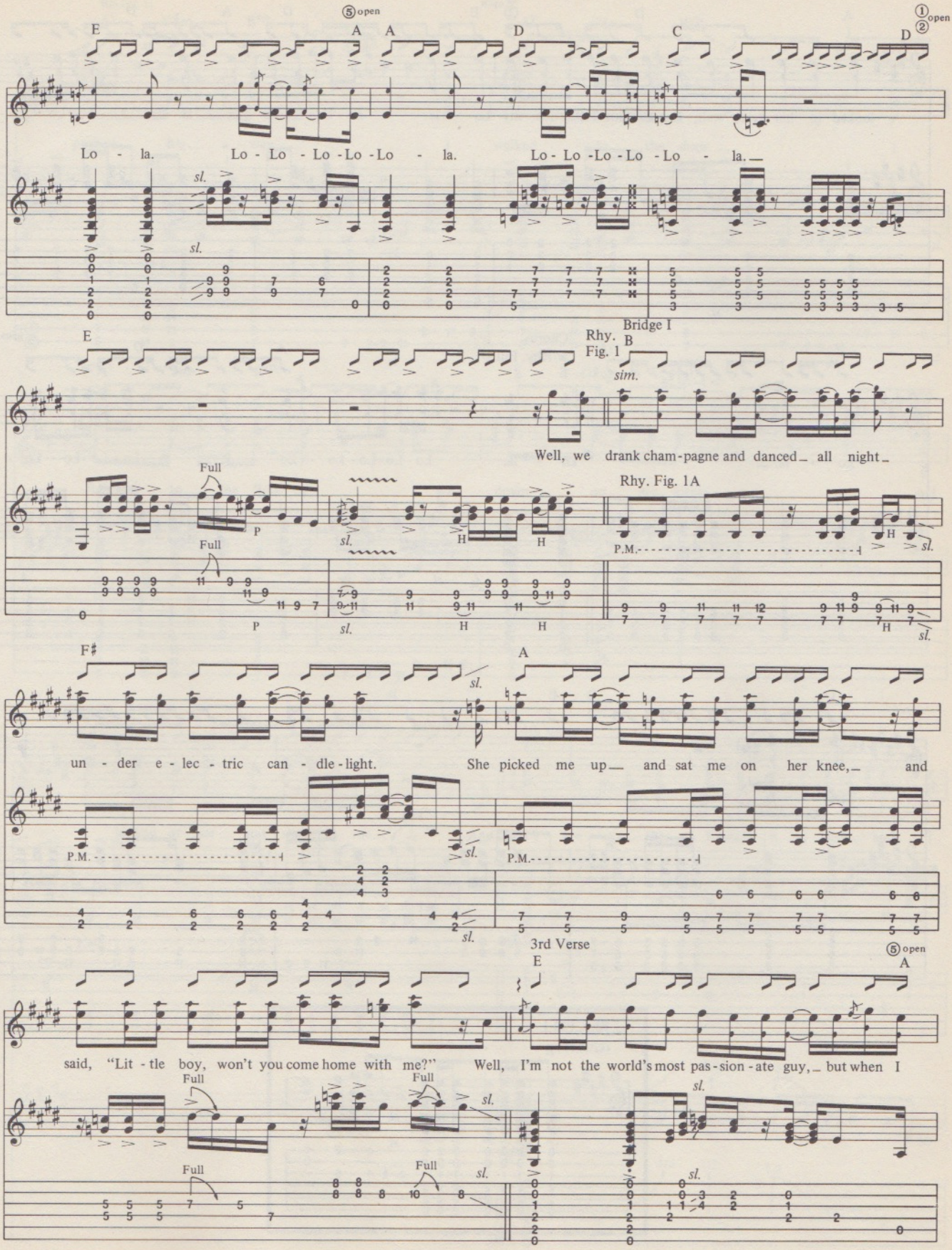
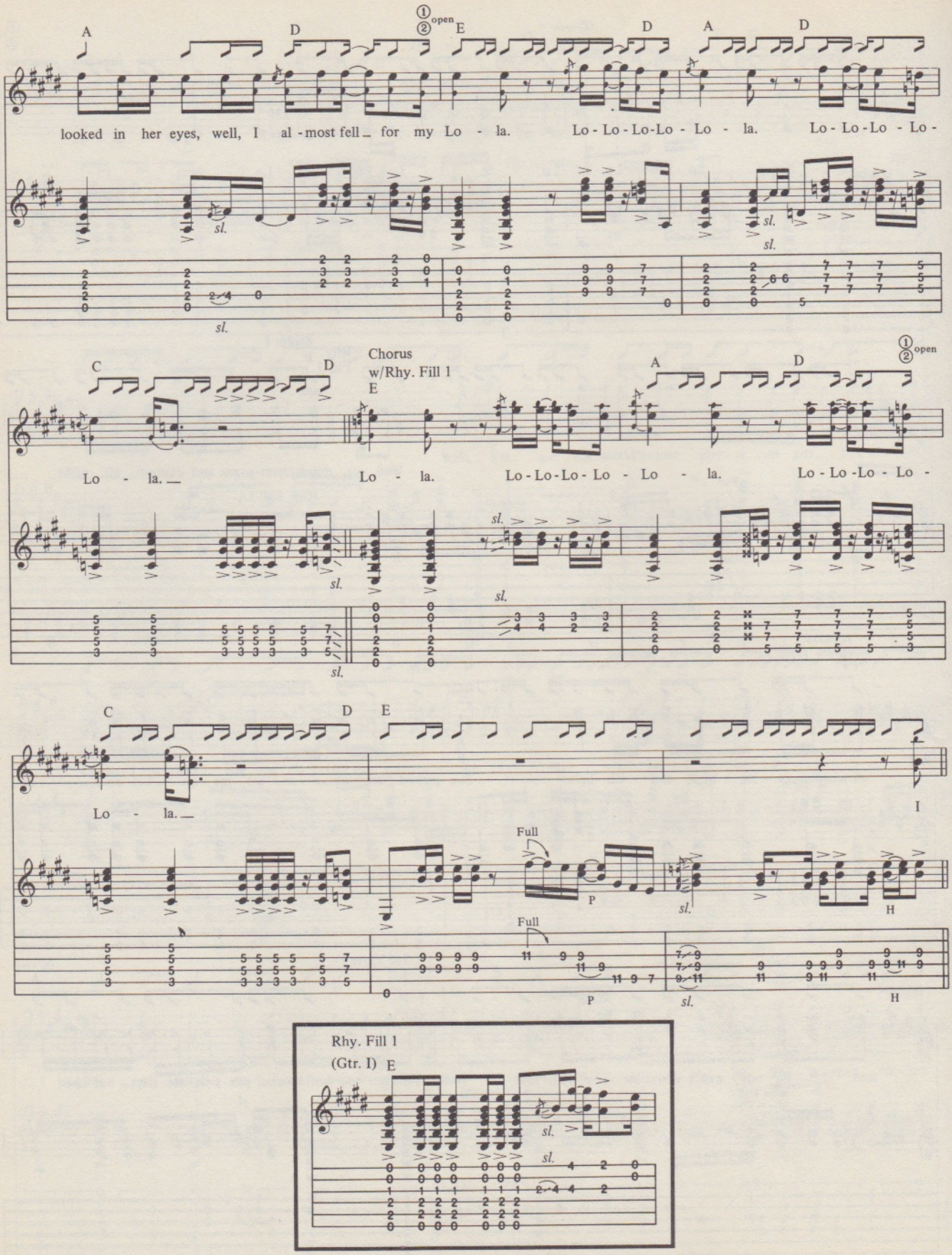
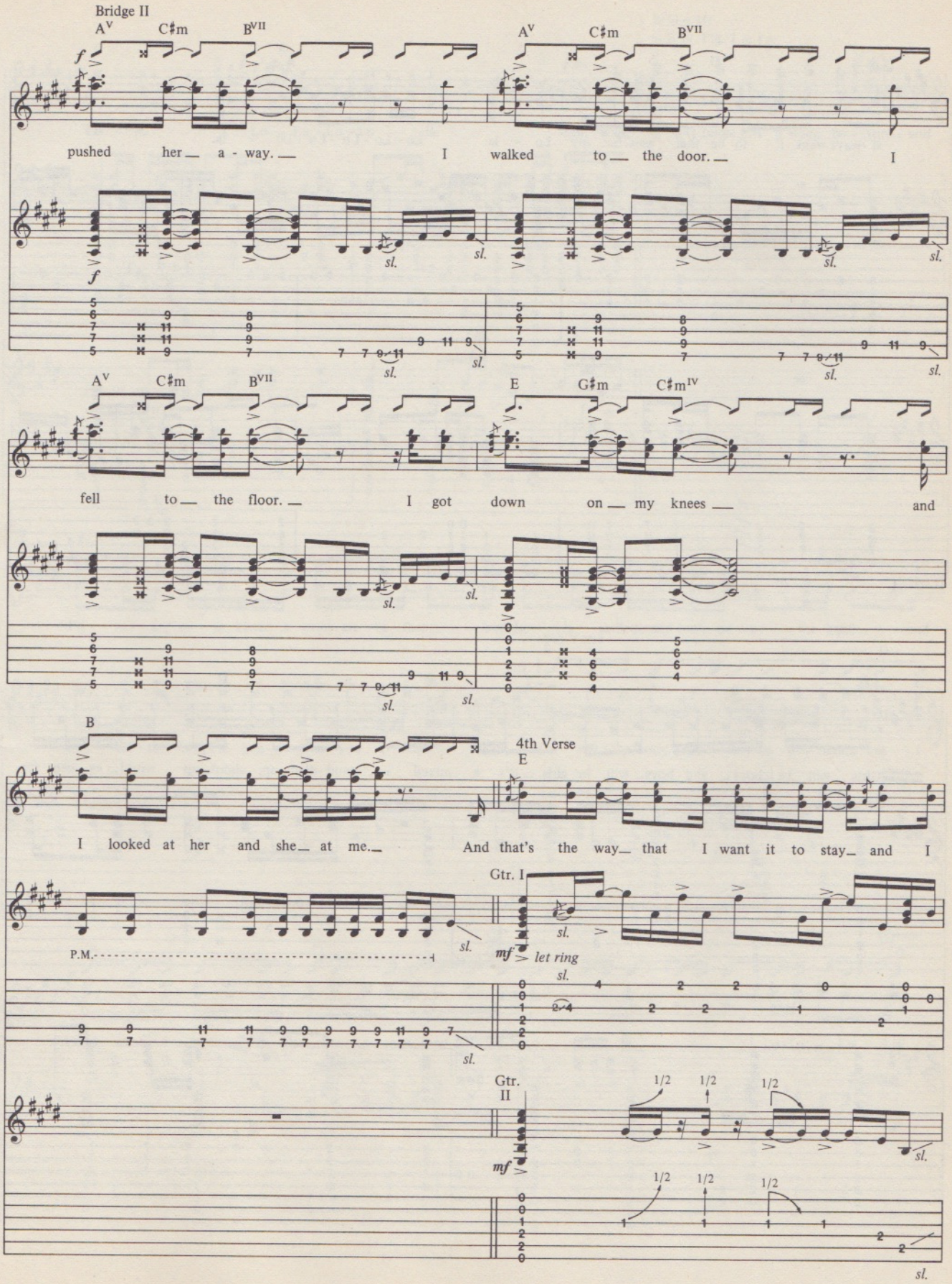
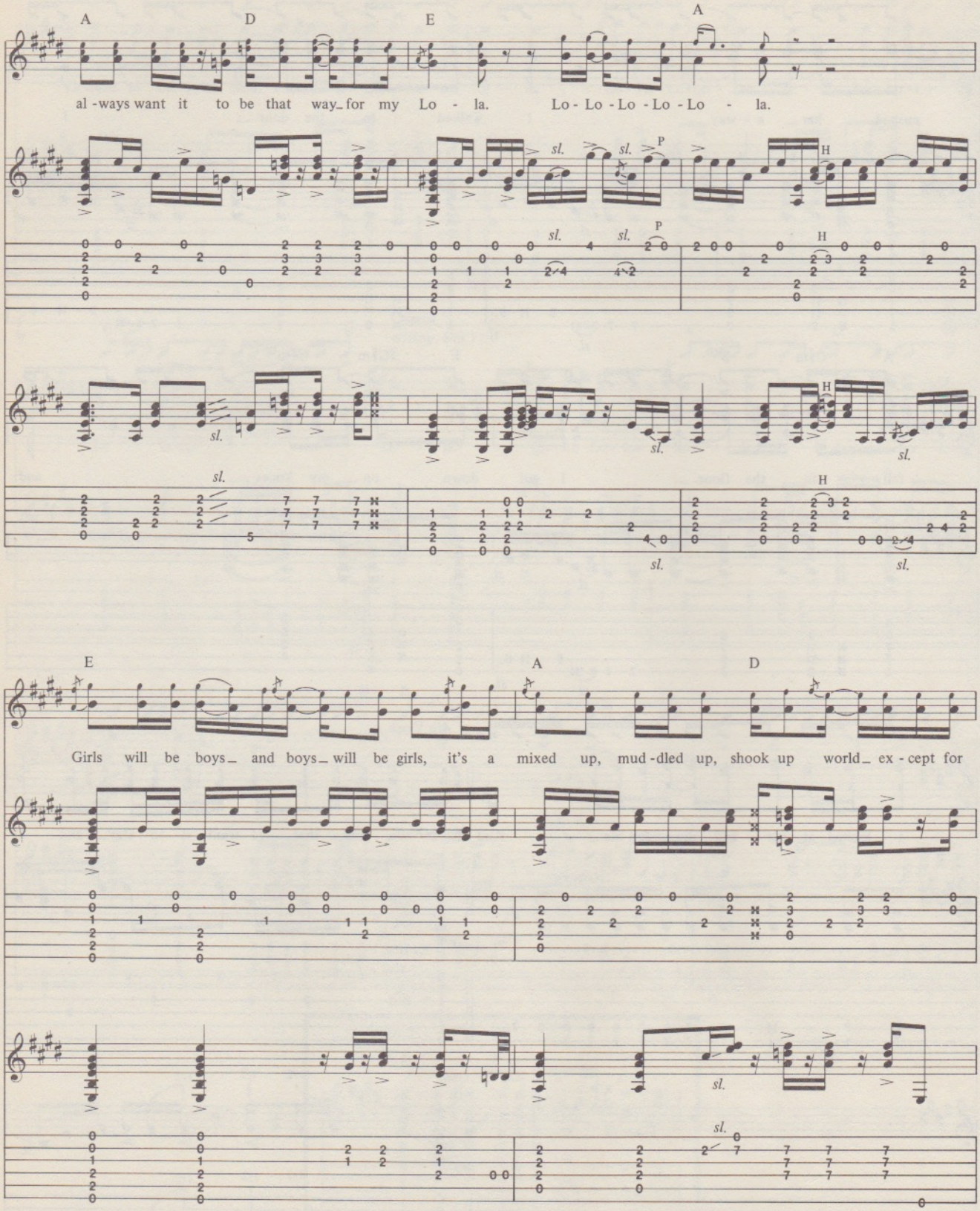

E A D Gtr. I C D E
Lo - la. L-o - l-a, Lo - la. Lo-Lo-Lo-Lo - Lo - la.
Gtr. II (elec.)
mf
Full
2nd Verse
E D
Well, I'm not the world's most phy - si - cal guy, but when she
sl.
H
A D ① ② open E ⑤ open A A Asus4 A
squeezed me tight she near - ly broke my spine, oh, my Lo - la. Lo-Lo-Lo-Lo - Lo - la. Well,
E D A D ① ② open
I'm not dumb but I can't un - der - stand why she walk like a wom - an and talk like a man, oh, my

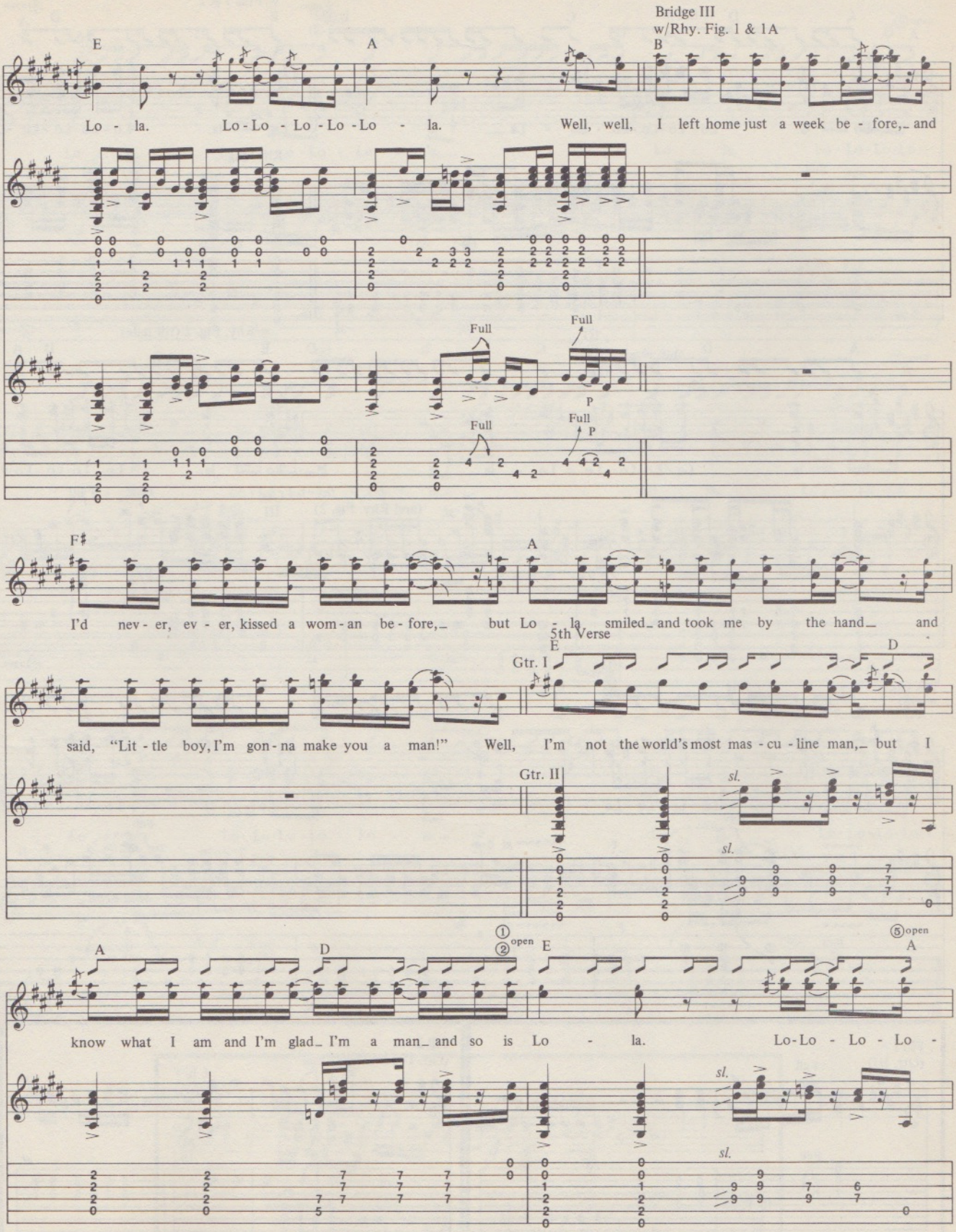

E
A
A
D
C
D
Lo - la. Lo - Lo - Lo - Lo - Lo - la. Lo - Lo - Lo - Lo - Lo - la.
Bridge I
Rhy. Fig. 1
B
Well, we drank cham - pagne and danced all night
Rhy. Fig. 1A
F#
A
un - der e - lec - tric can - dle - light. She picked me up and sat me on her knee, and
3rd Verse
E
A
said, "Lit - tle boy, won't you come home with me?" Well, I'm not the world's most pas - sion - ate guy, but when I

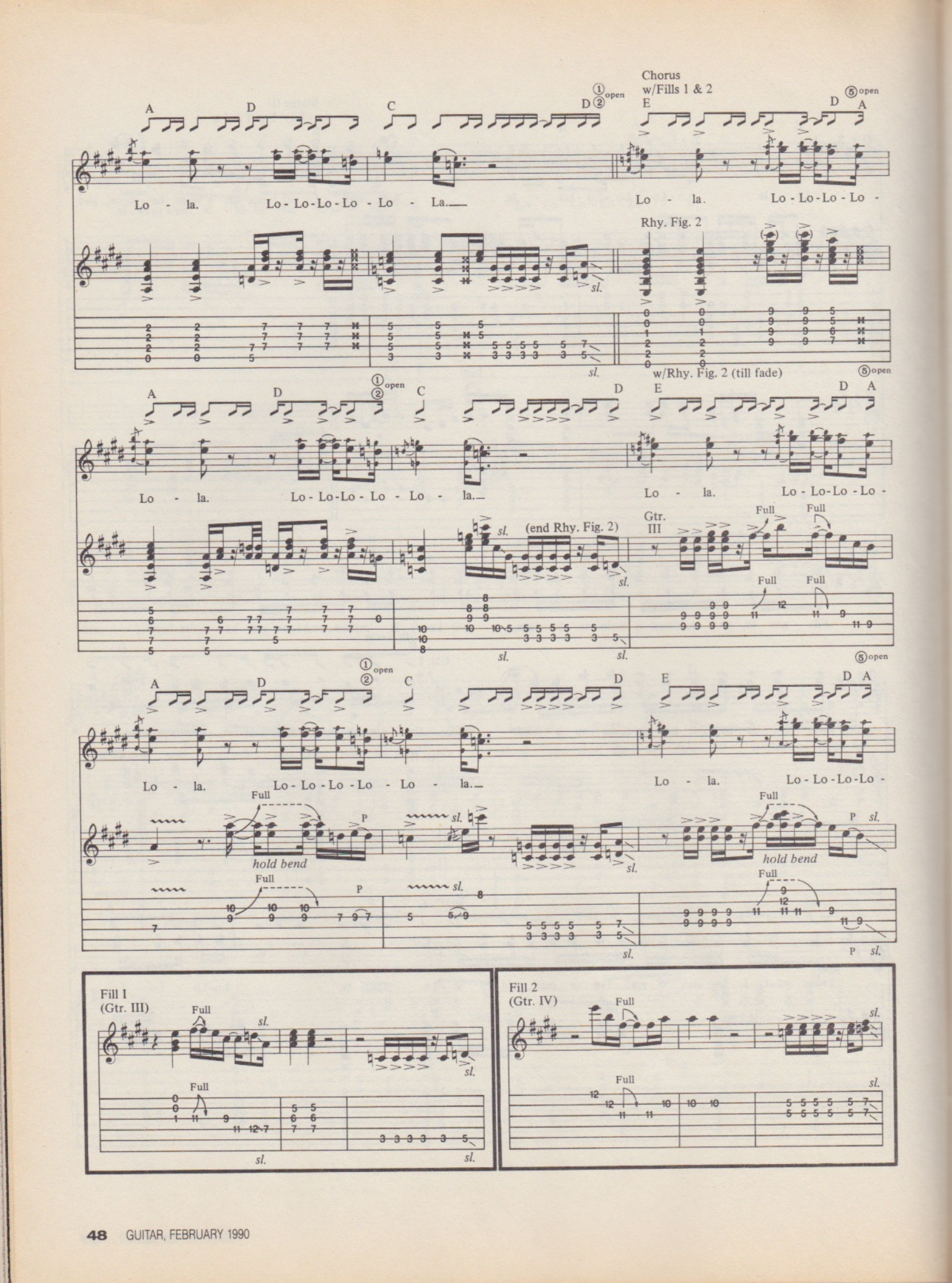

A
D
① ② open
E
D
A
D
looked in her eyes, well, I al - most fell for my Lo - la. Lo - Lo - Lo - Lo - Lo - la. Lo - Lo - Lo - Lo -
sl.
C
D
Chorus
w/Rhy. Fill 1
E
A
D
① ② open
Lo - la. Lo - la. Lo - Lo - Lo - Lo - Lo - la. Lo - Lo - Lo - Lo -
C
D
E
Lo - la.
I
Full
P
sl.
H
Rhy. Fill 1
(Gtr. I)
E

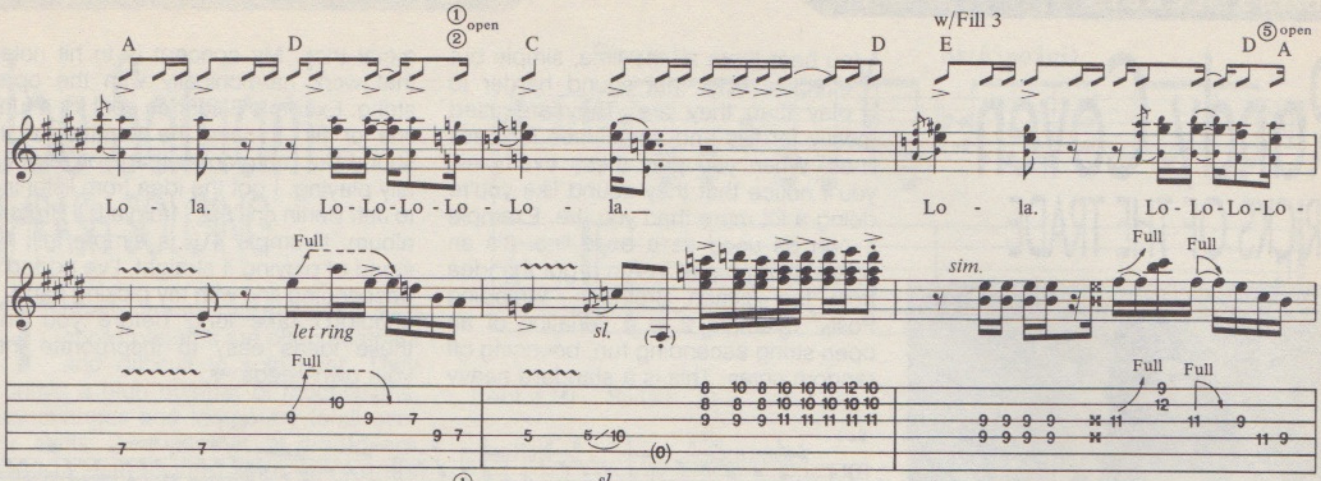

Bridge II
A^V C♯m B^VII
pushed her a - way. I walked to the door. I
fell to the floor. I got down on my knees and
E G♯m C♯m^IV
B
I looked at her and she at me. And that's the way that I want it to stay and I
4th Verse
E
Gtr. I
let ring
P.M.
Gtr. II
1/2
sl.

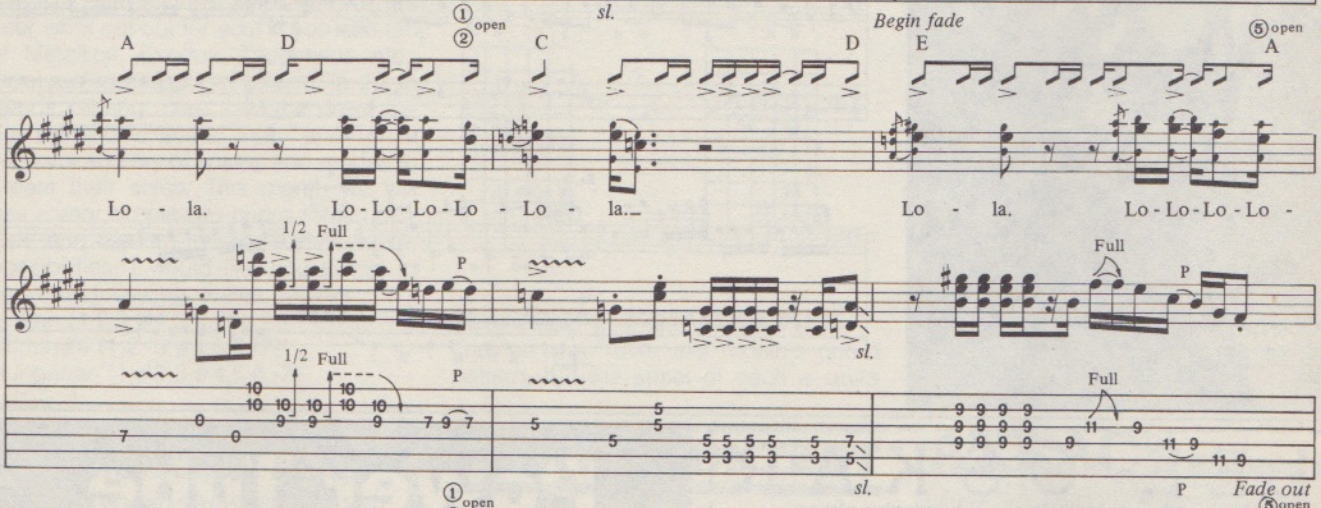

A D E A
al-ways want it to be that way_for my Lo - la. Lo-Lo-Lo-Lo-Lo - la.

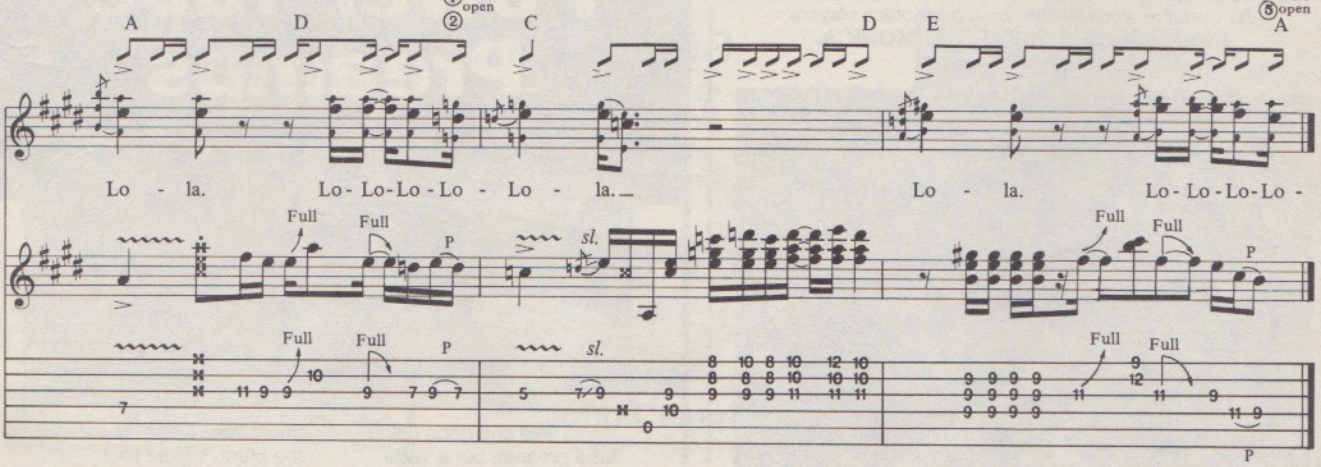
E A D
Girls will be boys_ and boys_ will be girls, it's a mixed up, mud-dled up, shook up world_ ex-cept for

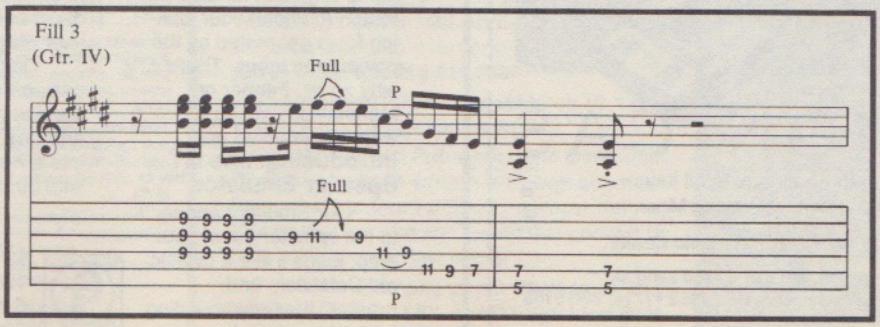

Bridge III
w/Rhy. Fig. 1 & 1A
E
A
B
Lo - la. Lo-Lo - Lo - Lo - la. Well, well, I left home just a week be - fore, and
Full
Full
P
Full
Full
P
F♯
A
I'd nev - er, ev - er, kissed a wom - an be - fore, but Lo - la smiled and took me by the hand and
5th Verse
E
D
Gtr. I
said, "Lit - tle boy, I'm gon - na make you a man!" Well, I'm not the world's most mas - cu - line man, but I
Gtr. II
sl.
sl.
A
D
① open
② open
E
⑤ open
A
know what I am and I'm glad I'm a man and so is Lo - la. Lo-Lo - Lo - Lo -
sl.
sl.


Chorus
w/Fills 1 & 2
Lo - la. Lo - Lo - Lo - Lo - Lo - La.
Lo - la. Lo - Lo - Lo - Lo -
Rhy. Fig. 2
w/Rhy. Fig. 2 (till fade)
Lo - la. Lo - Lo - Lo - Lo - Lo - la.
Lo - la. Lo - Lo - Lo - Lo -
(end Rhy. Fig. 2)
Gtr. III
Full
hold bend
Fill I
(Gtr. III)
Fill 2
(Gtr. IV)

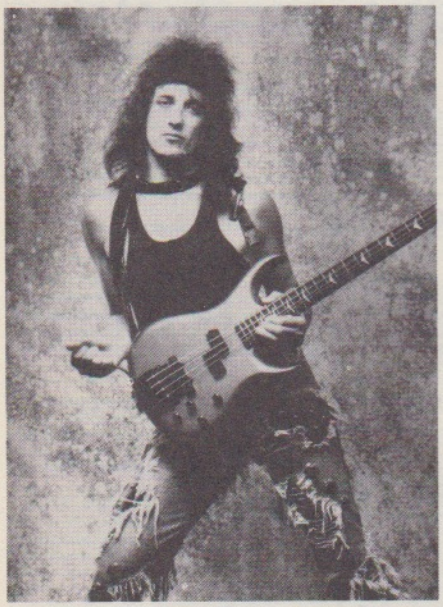

A D ①open ② C D E w/Fill 3 D ⑤open A
Lo - la. Lo - Lo - Lo - Lo - Lo - la. Lo - la. Lo - Lo - Lo - Lo -
Full let ring sl. sim. Full Full


A D ①open ② C D Begin fade E ⑤open A
Lo - la. Lo - Lo - Lo - Lo - Lo - la. Lo - la. Lo - Lo - Lo - Lo -
1/2 Full P sl. Full P

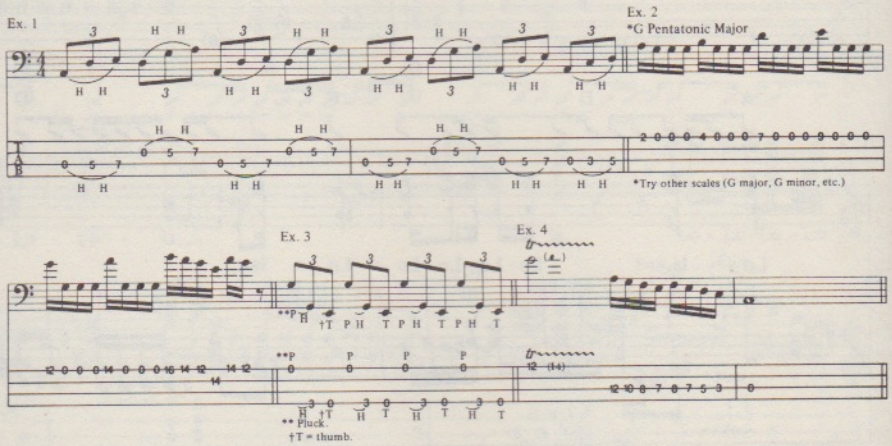

A D ①open ② C D E ⑤open A
Lo - la. Lo - Lo - Lo - Lo - Lo - la. Lo - la. Lo - Lo - Lo - Lo -
Full Full P sl. Full Full P
Fade out


Fill 3
(Gtr. IV)
Full P
Full P

Randy Coven
TRICKS OF THE TRADE



You hear them all the time, simple but effective licks that sound harder to play than they are. They are used mostly for fills and sometimes for bass lines. When you play these examples, you'll notice that they sound like you're doing a lot more than you are. Example 1 can be used as a bass line. It's an open- string triplet in Am. I got the idea from the Allman Brothers' "Whipping Post." Example 2 is a variation of an open string ascending run, bouncing off random notes. This is a standard heavy metal trick. My concept is to hit notes that work harmonically with the open string. Example 3 sounds cool for a funk line or fill. It uses the hammer-on to sound like more notes than you're actually playing. I got the idea from listening to Jeff Berlin on "5G," from a Bill Bruford album. Example 4 is a simple trill. Instead of playing it straight, I've added a descending line with my picking hand. It shouldn't take long before you find these ideas easy to incorporate into your own needs.



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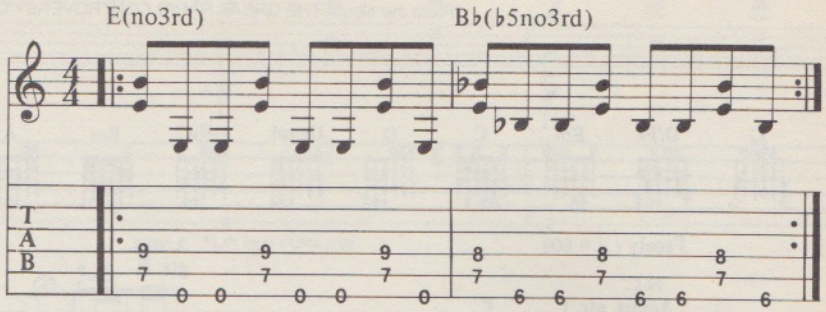
Joe Satriani
THRASH SOLOING

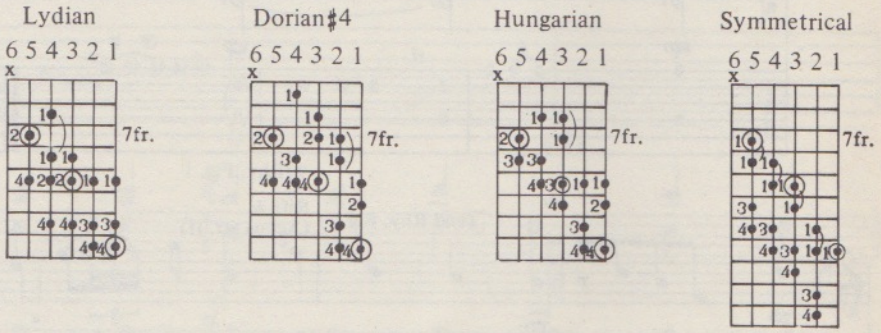
Thrash metal progressions and chord patterns are often complex and difficult to solo over. They contain a high number of modulations, key changes and temporary tonal center shifts. Add to that a drop-dead-hyper-crunch-rhythm, and you've got your work cut out for you! If you're a fan of Metallica, Exodus, Testament, etc., then you've heard the soloists in these bands playing more than the usual minor pentatonic scale. They draw on a wide vocabulary of scales and modes to create their solos. This month we will use a very simple two-chord thrash pattern, and explore the sometimes exotic possibilities. I would like you to get to know the following scales:

Lydian (1,2,3,#4,5,6,7)
Dorian#4 (1,2,-3,#4,5,6,-7)
Hungarian (1,#2,3,#4,5,6,-7)
Symmetrical (1,-2,-3,3,#4,5,6,-7)

They all work over this month's chord pattern, but the effect of each is quite different; so here they are in two-octave fingerings. Next month I will expand them to three octaves.



Root = ⊙ Slide = :)



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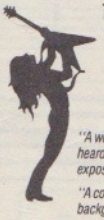

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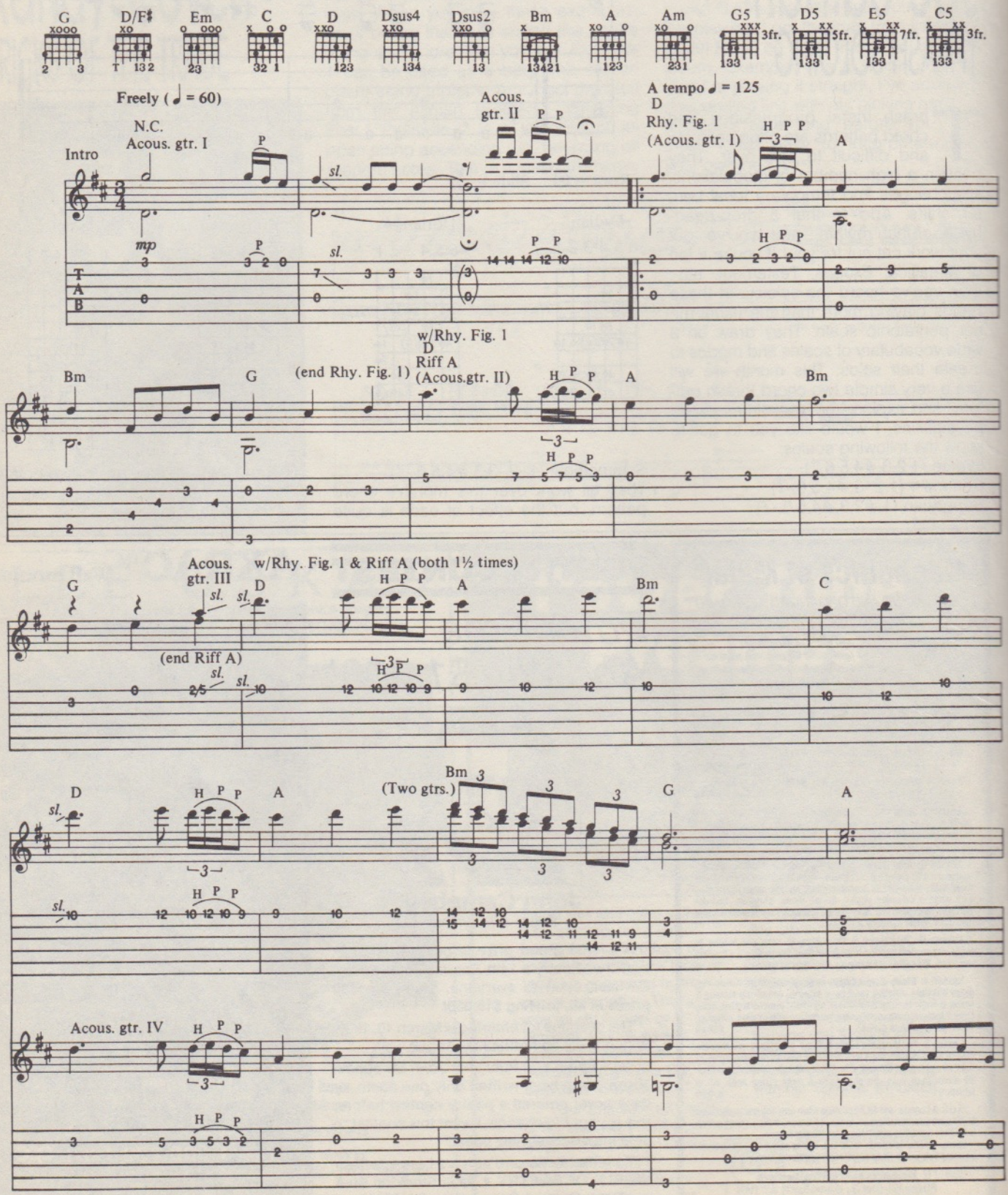
Tablature Explanation page 38

LOVE SONG

As Recorded by Tesla

(From the album THE GREAT RADIO CONTROVERSY/Geffen Records)

Words and Music by Jeffrey Keith and Frank Hannon



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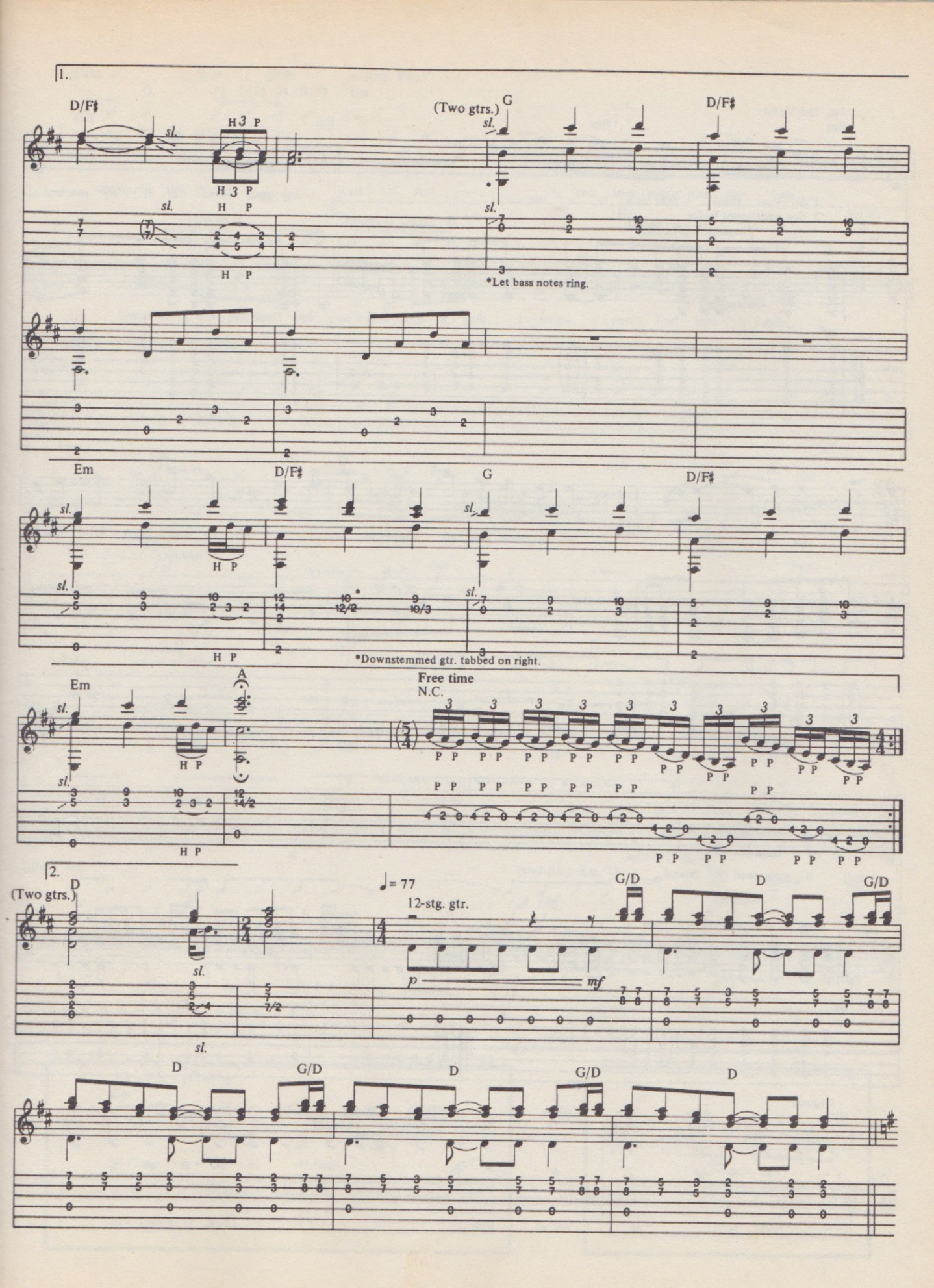
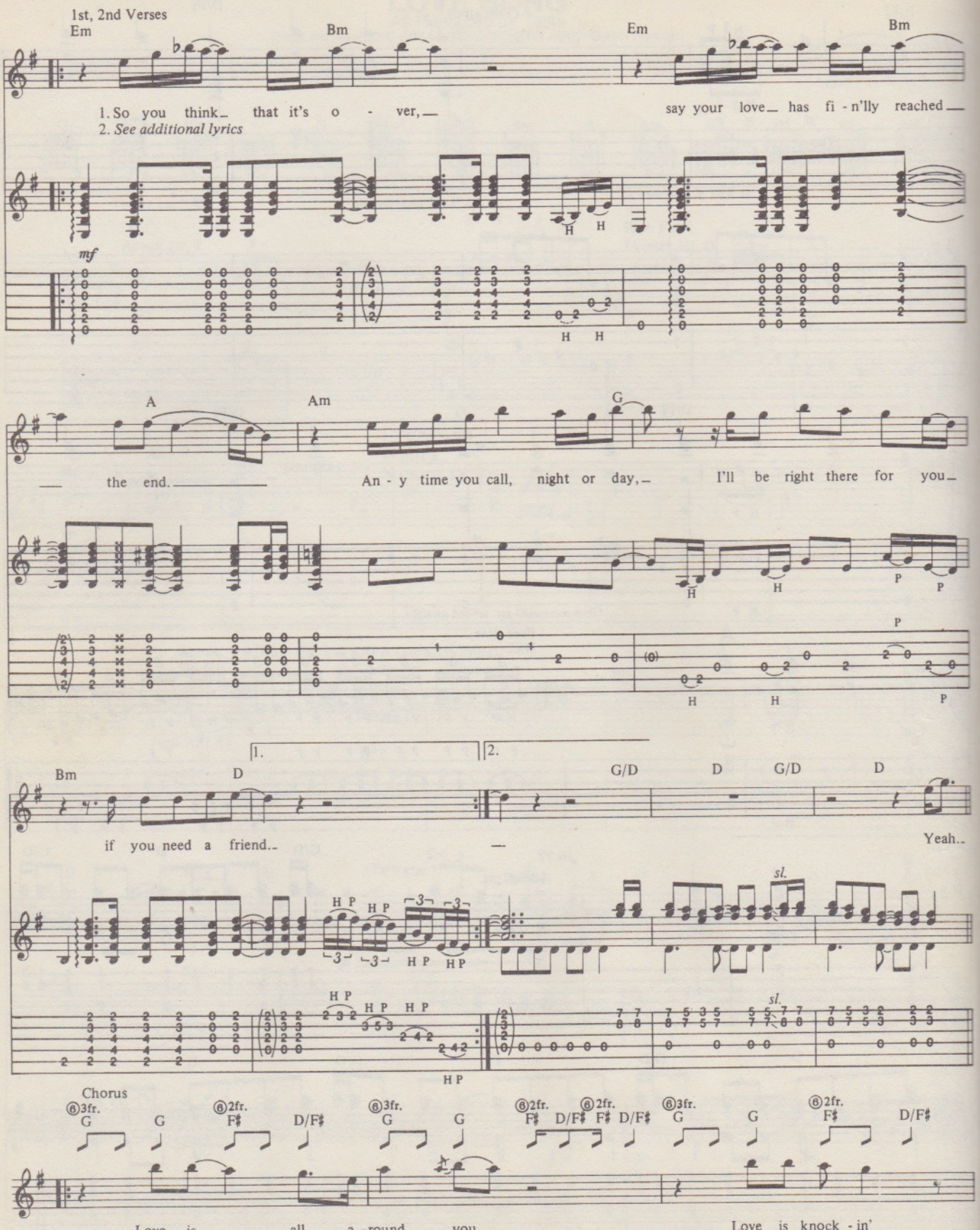
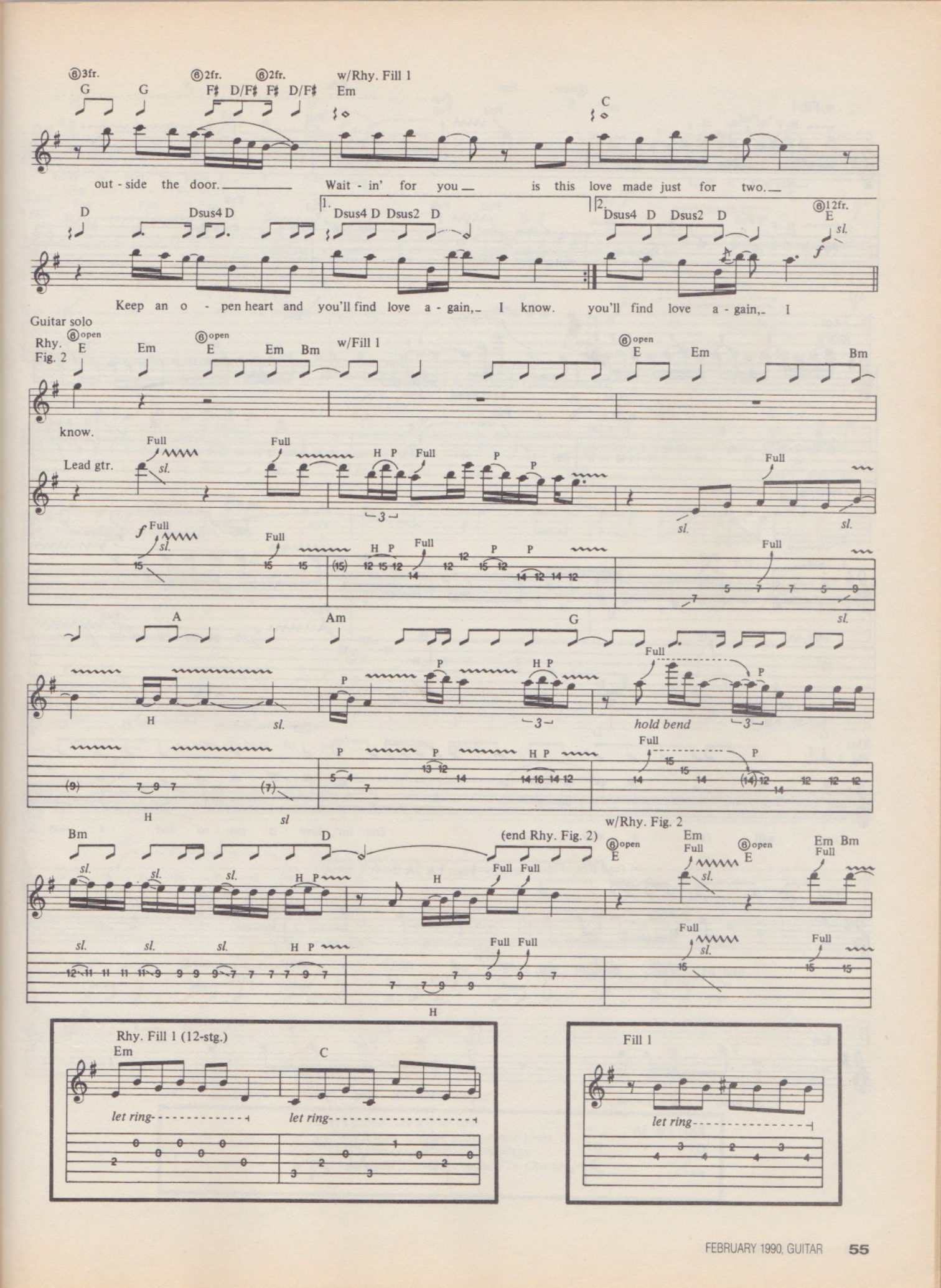
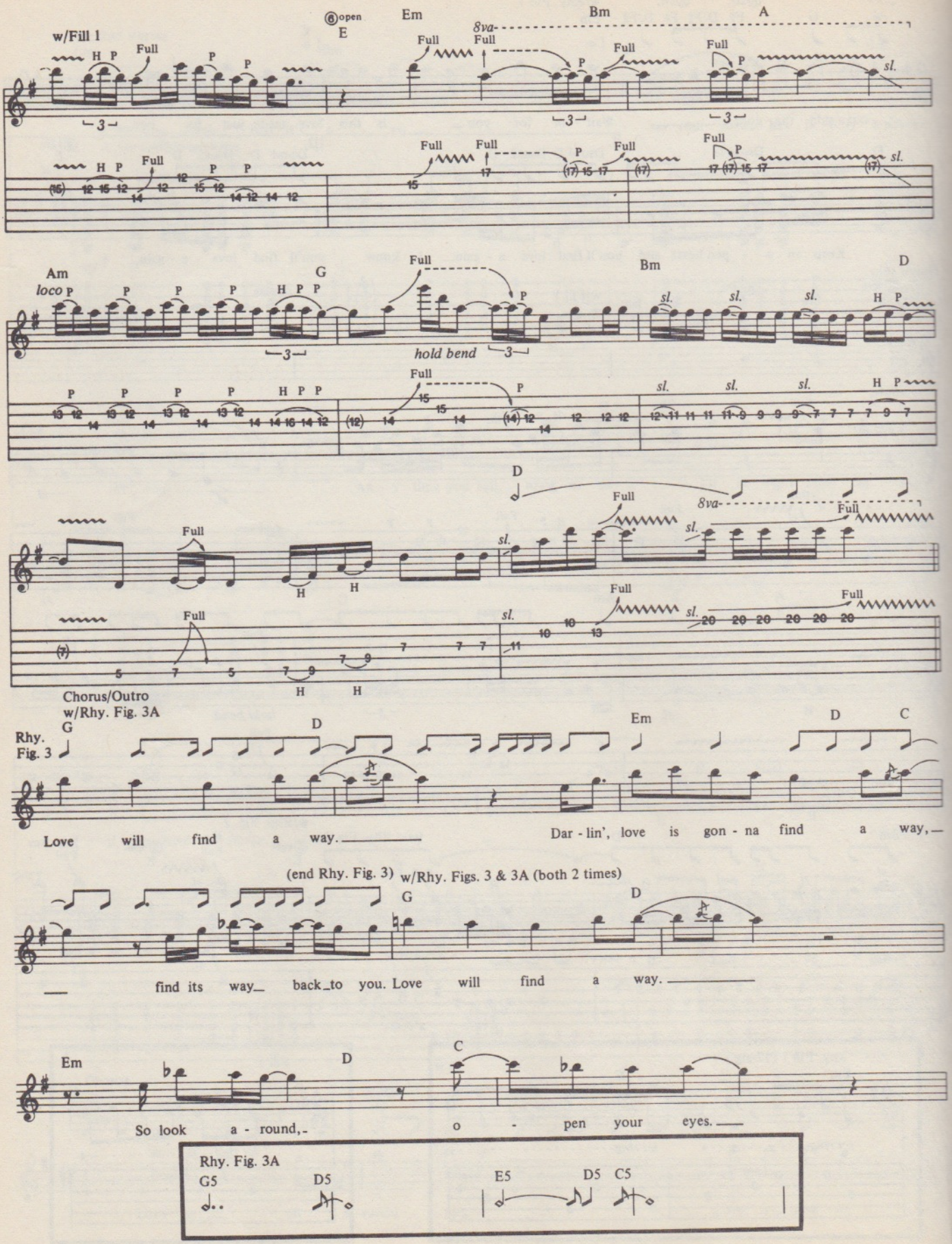
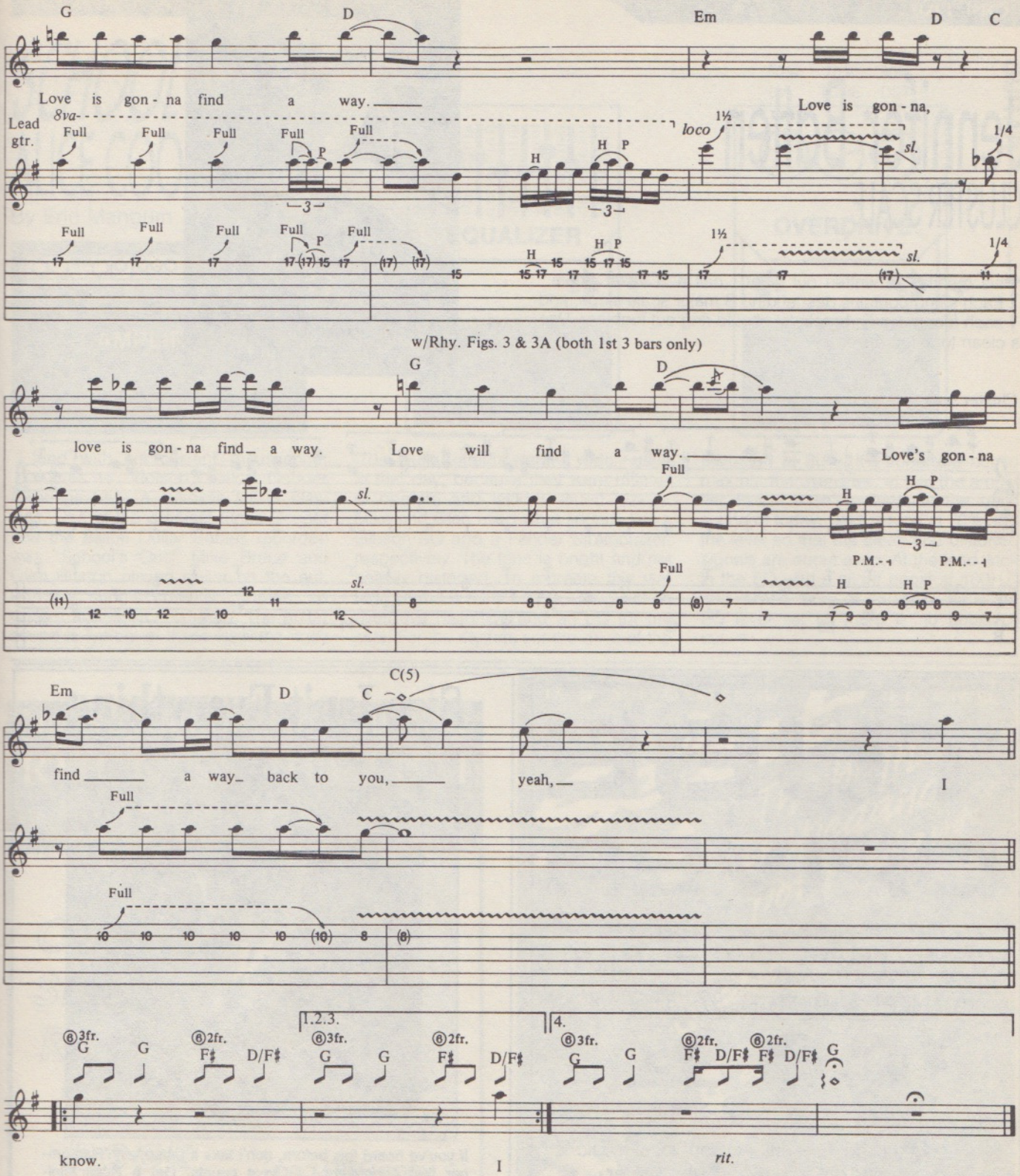

1.
D/F♯
(Two gtrs.)
G
D/F♯
*Let bass notes ring.
Em
D/F♯
G
D/F♯
*Downstemmed gtr. tabbed on right.
Em
A
Free time
N.C.
2.
(Two gtrs.)
D
♩= 77
12-stg. gtr.
G/D
D
G/D
D
G/D
D
G/D
D


1st, 2nd Verses
Em
Bm
Em
Bm
1. So you think that it's o - ver,
say your love has fi - n'lly reached
2. See additional lyrics
mf
A
Am
G
the end.
An - y time you call, night or day,
I'll be right there for you
Bm
D
G/D
D
G/D
D
if you need a friend..
Yeah..
sl.
Chorus
G
G
F♯
D/F♯
G
G
F♯
D/F♯
F♯
D/F♯
G
G
F♯
D/F♯
Love is all a - round you.
Love is knock - in'


⑥3fr.
G G
⑥2fr. ⑥2fr.
F♯ D/F♯ F♯ D/F♯
w/Rhy. Fill 1
Em
C
out - side the door.
Wait - in' for you
is this love made just for two.
D
Dsus4 D
1. Dsus4 D Dsus2 D
2. Dsus4 D Dsus2 D
⑥12fr.
E
sl.
f
Keep an o - pen heart and you'll find love a - gain,
I know.
you'll find love a - gain,
I
Guitar solo
Rhy. Fig. 2
⑥open
E Em
⑥open
E Em Bm
w/Fill 1
⑥open
E Em Bm
know.
Lead gtr.
Full
sl.
H P
P
3
f
A
Am
G
H
hold bend
Bm
D
(end Rhy. Fig. 2)
w/Rhy. Fig. 2
⑥open
E
Em
Em Bm
Rhy. Fill 1 (12-stg.)
Em
C
let ring
Fill 1
let ring

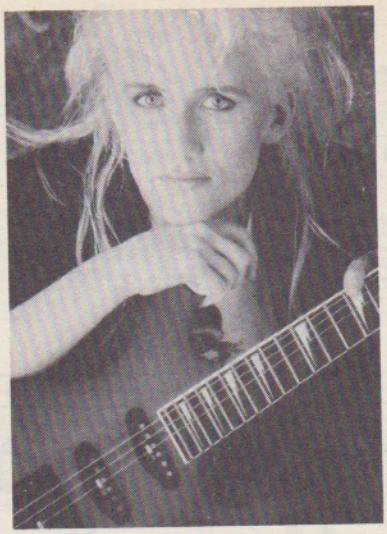

w/Fill 1
open
E
Em
Bm
A
8va
Full
H P
P
sl.
Am
loco
G
hold bend
D
Chorus/Outro
w/Rhy. Fig. 3A
Rhy. Fig. 3
Love will find a way.
Dar - lin', love is gon - na find a way,
(end Rhy. Fig. 3)
w/Rhy. Figs. 3 & 3A (both 2 times)
find its way back to you. Love will find a way.
So look a - round, o - pen your eyes.
Rhy. Fig. 3A
G5
D5
E5
D5
C5



Additional Lyrics

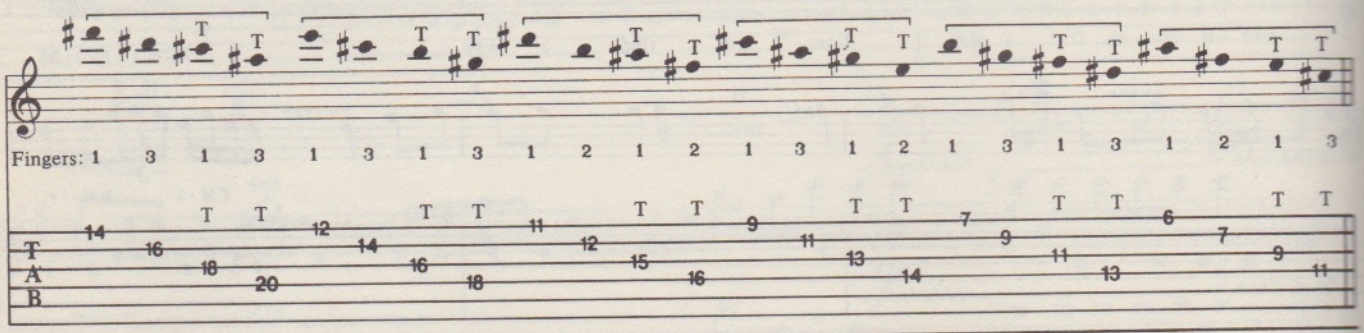
2. It's gonna take a little time.
Time is sure to mend your broken heart.
Don't you even worry, pretty darlin'.
I know you'll find love again. *(To Chorus)*

Jennifer Batten
CLUSTER SCALE



This month I've written out what I call a "Cluster Scale." Each string contains descending B major scale steps, and each four notes (in brackets) should ring out together. Use a clean tone for this one.

Cluster scale



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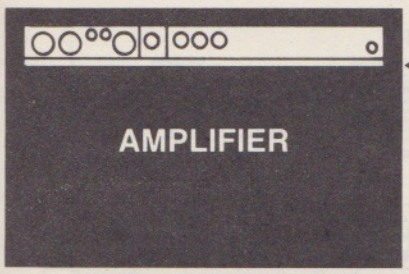
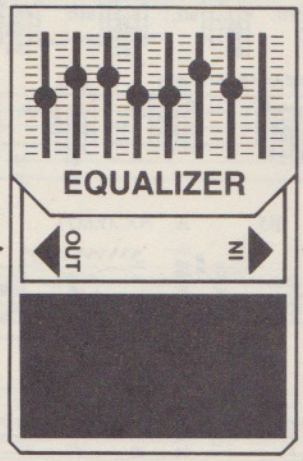
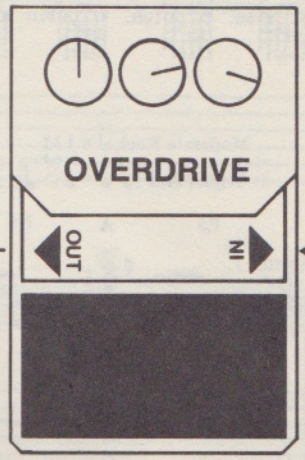
SCHOOL'S OUT: ALICE COOPER

By Eric Mangum







GUITAR

Along with his current resurgence, thanks to "Poison," Alice Cooper brings back a suitcase full of classics. One of the greatest tunes Cooper and the Billion Dollar Babies recorded was "School's Out." Mike Bruce and Glen Buxton played guitar on the cut, with the song's co-author, Bruce, on rhythm and Buxton on lead. The guitar sound is typical of those from the early '70s. Guitar effects weren't widely used in that day, because they were difficult to operate and lacked sound quality. Mike and Glen used what sounds like a Gibson SG and a Fender Stratocaster, respectively. The tone is bright and not heavily distorted. To recreate this vintage sound is fairly simple, using just an overdrive distortion and an EQ for the solo. For the rhythm, set the drive of the distortion at 80%. It's important not to max out the overdrive, in that the amplifier distortion isn't as harsh as the metal sound of today. Set the tone at 70% and the level so that the clean and distorted signals are about even. At the lead, kick in the EQ with a slight boost at 100HZ, and a little more at 1600HZ. Have the EQ level set so there is no boost or cut.

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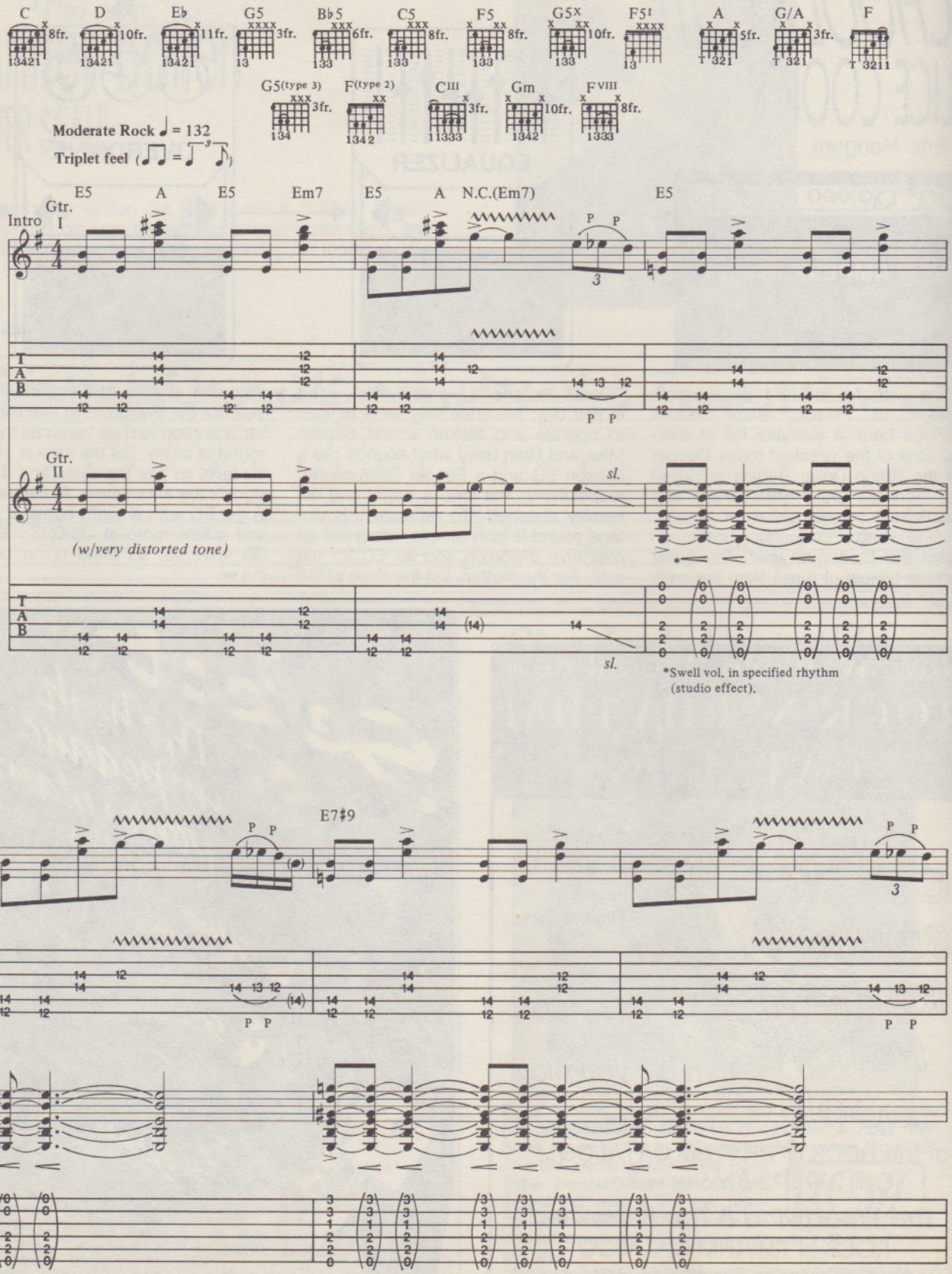
SCHOOL'S OUT

As Recorded by Alice Cooper

(From the album SCHOOL'S OUT/Warner Bros. Records)

Tablature Explanation page 38

Words and Music by Alice Cooper and Michael Bruce



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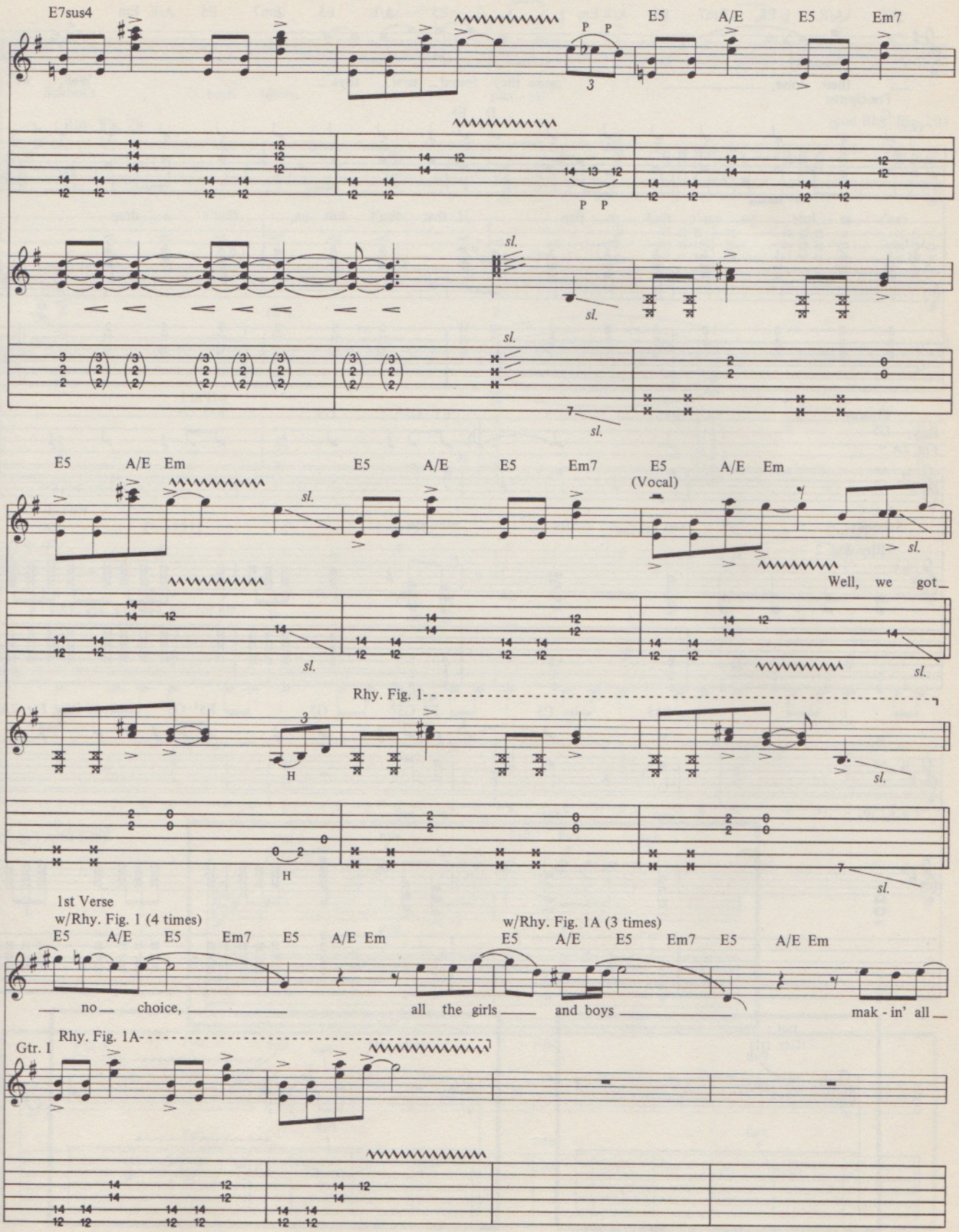
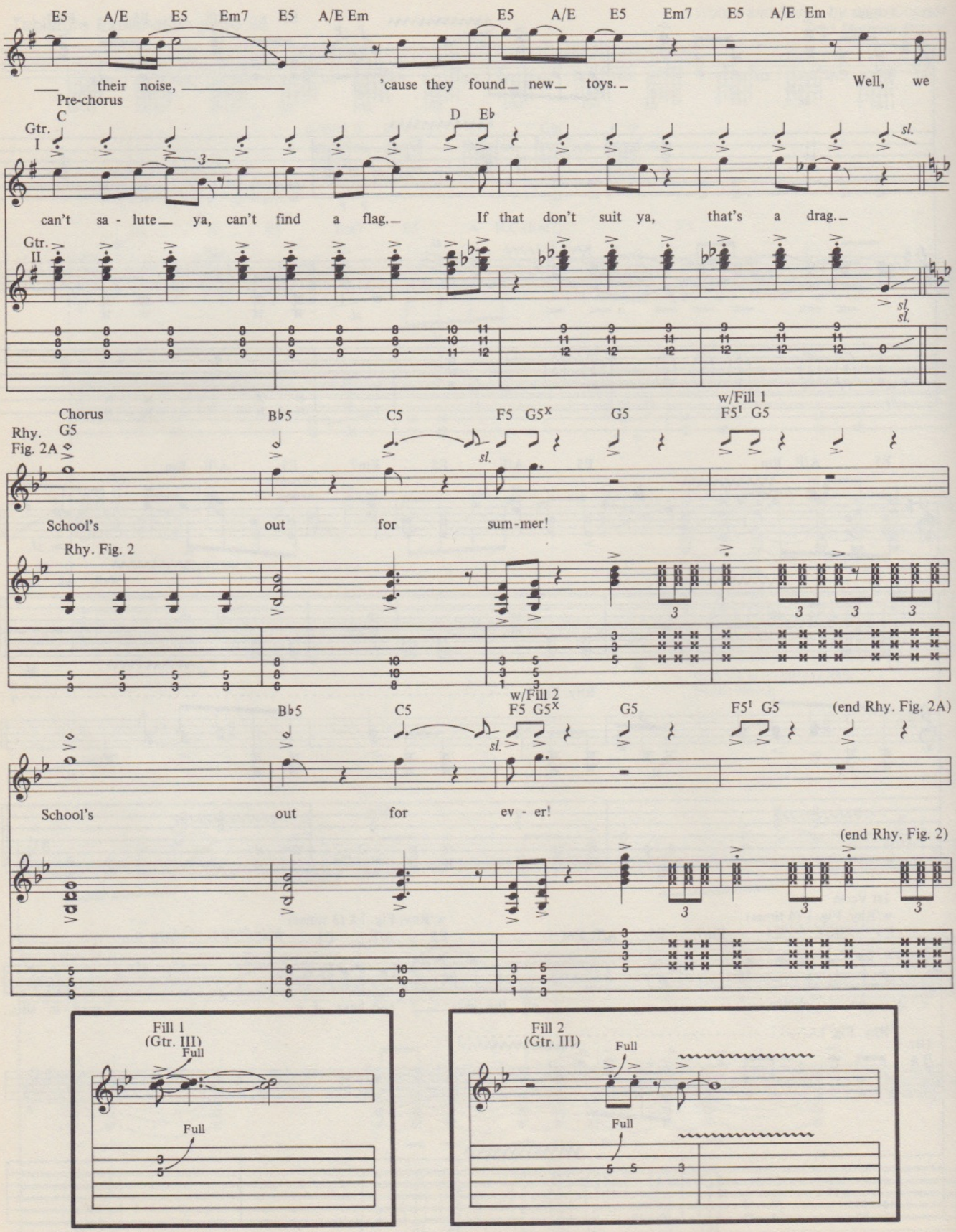
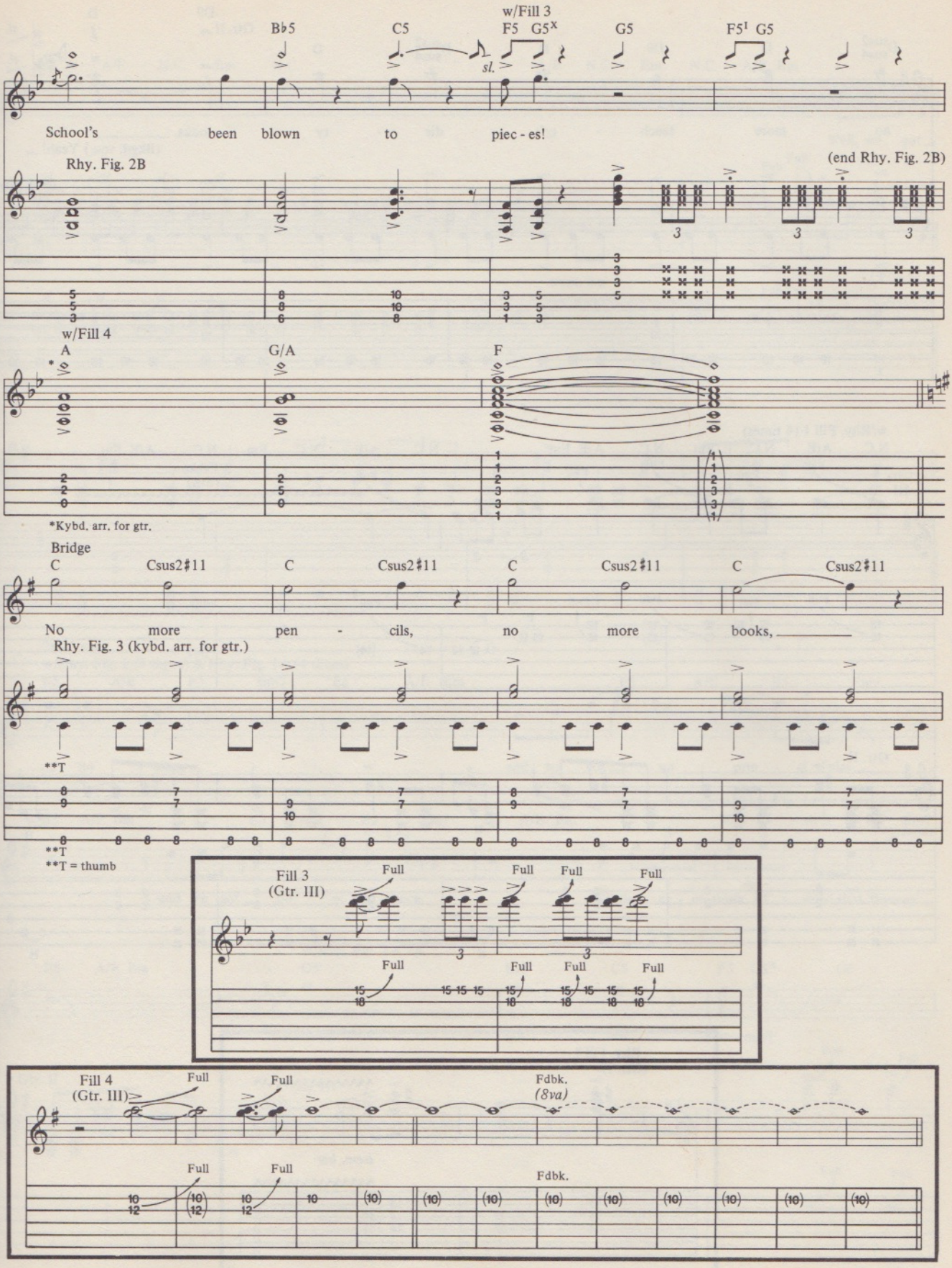
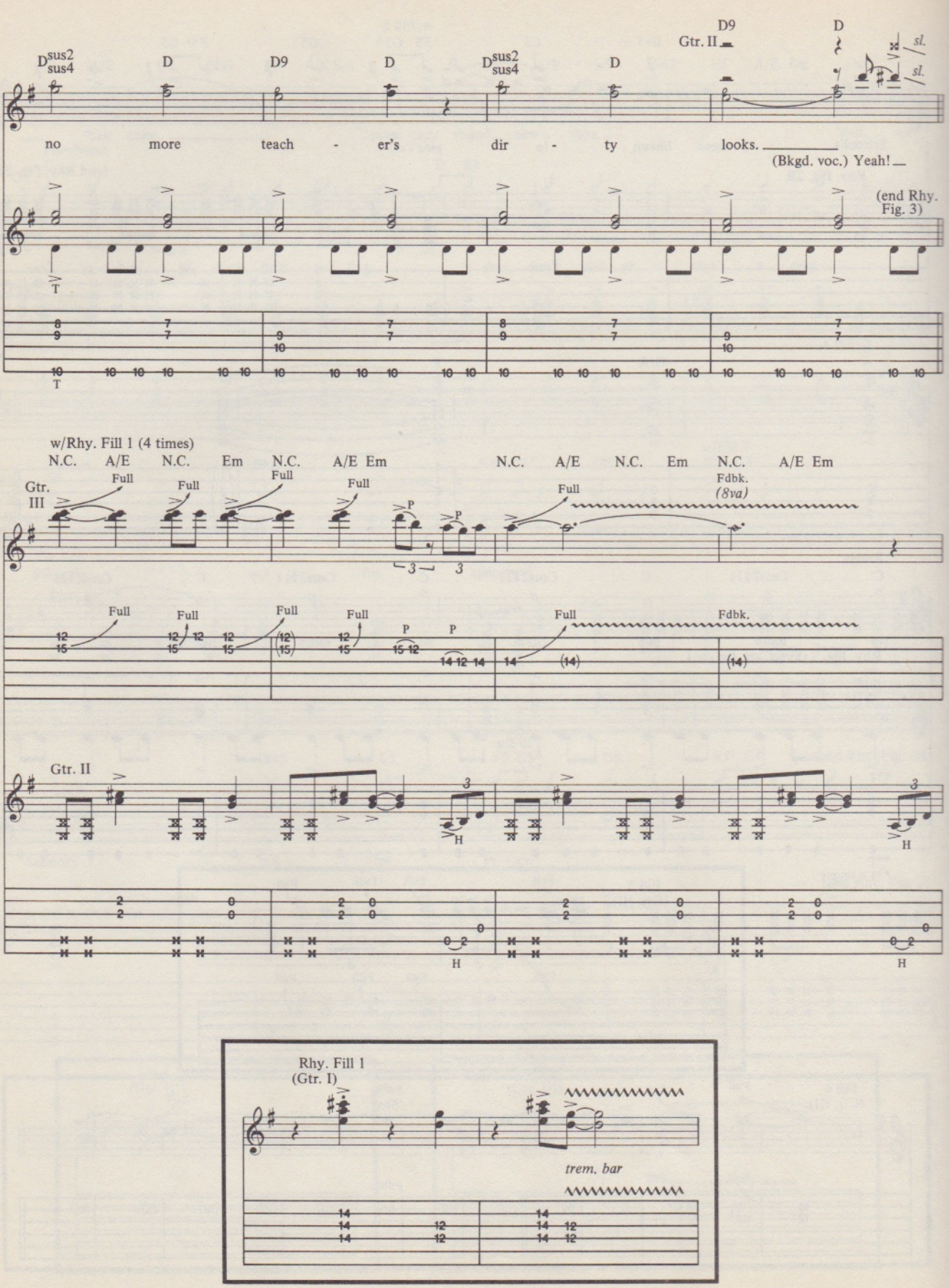
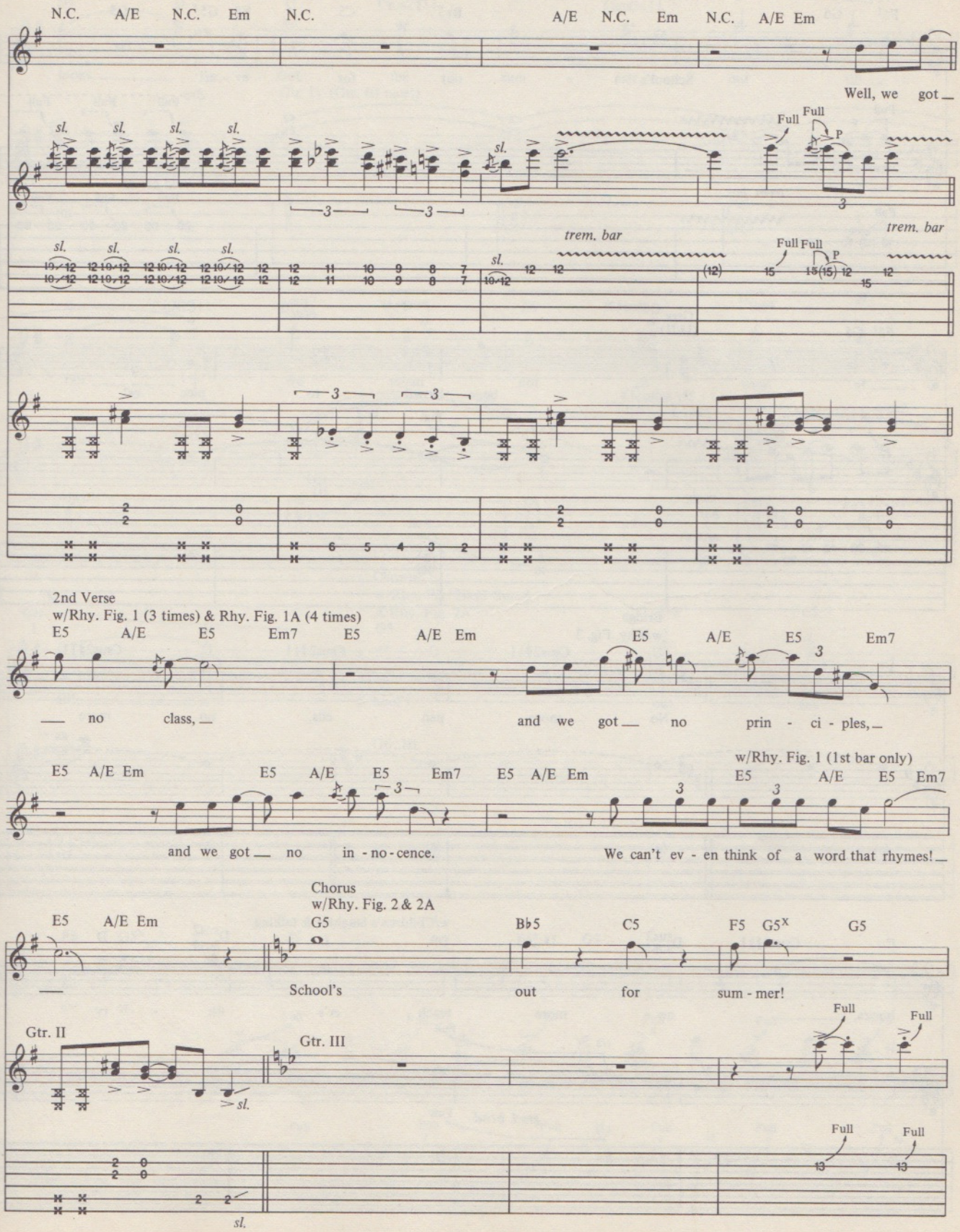
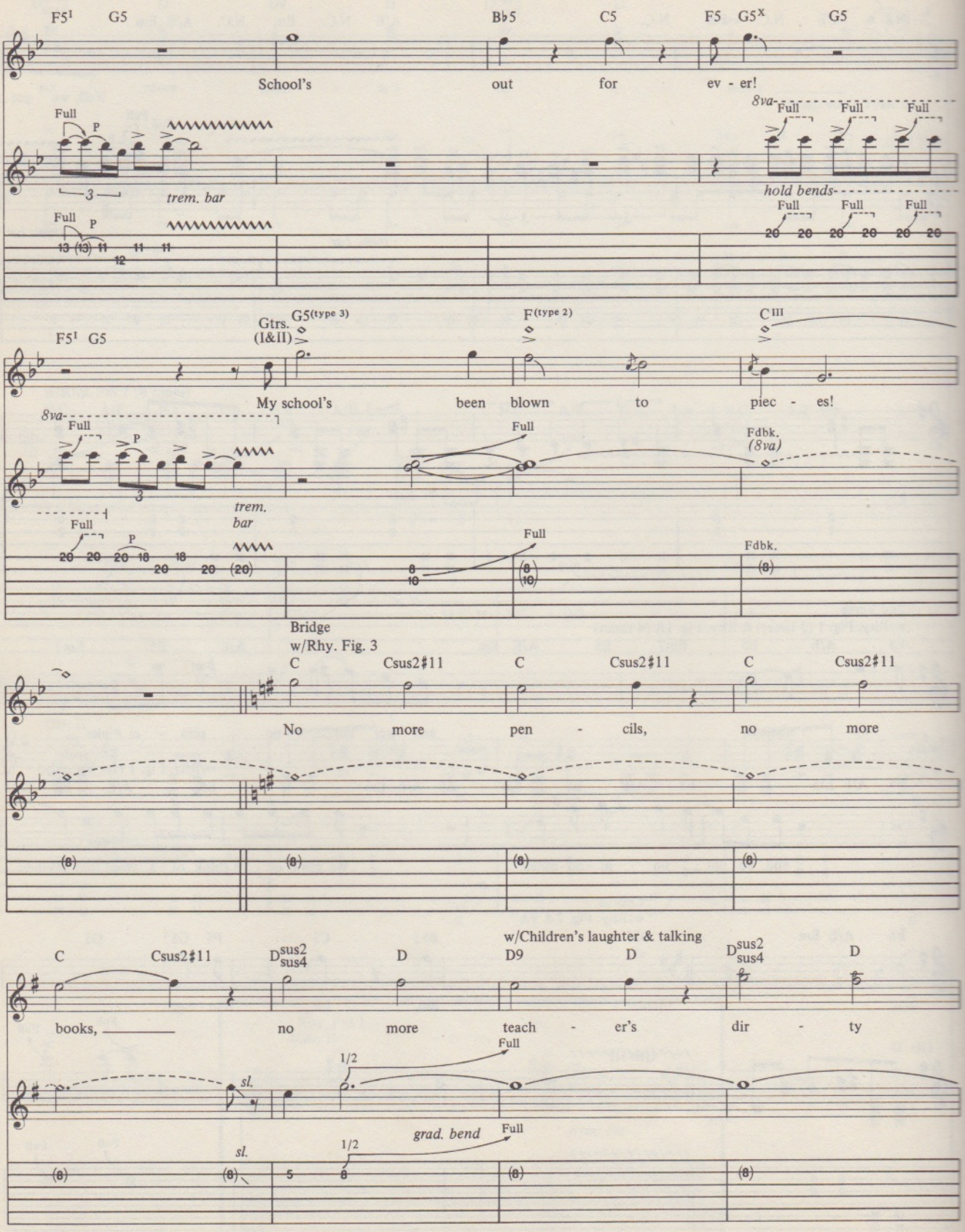

E7sus4
E5
A/E
E5
Em7
P P
3
P P
sl.
E5
A/E
Em
E5
A/E
E5
Em7
E5
(Vocal)
A/E
Em
Well, we got_
Rhy. Fig. 1
H
1st Verse
w/Rhy. Fig. 1 (4 times)
E5 A/E E5 Em7 E5 A/E Em
w/Rhy. Fig. 1A (3 times)
E5 A/E E5 Em7 E5 A/E Em
_ no _ choice, _____ all the girls _____ and boys _____ mak - in' all _
Gtr. I
Rhy. Fig. 1A

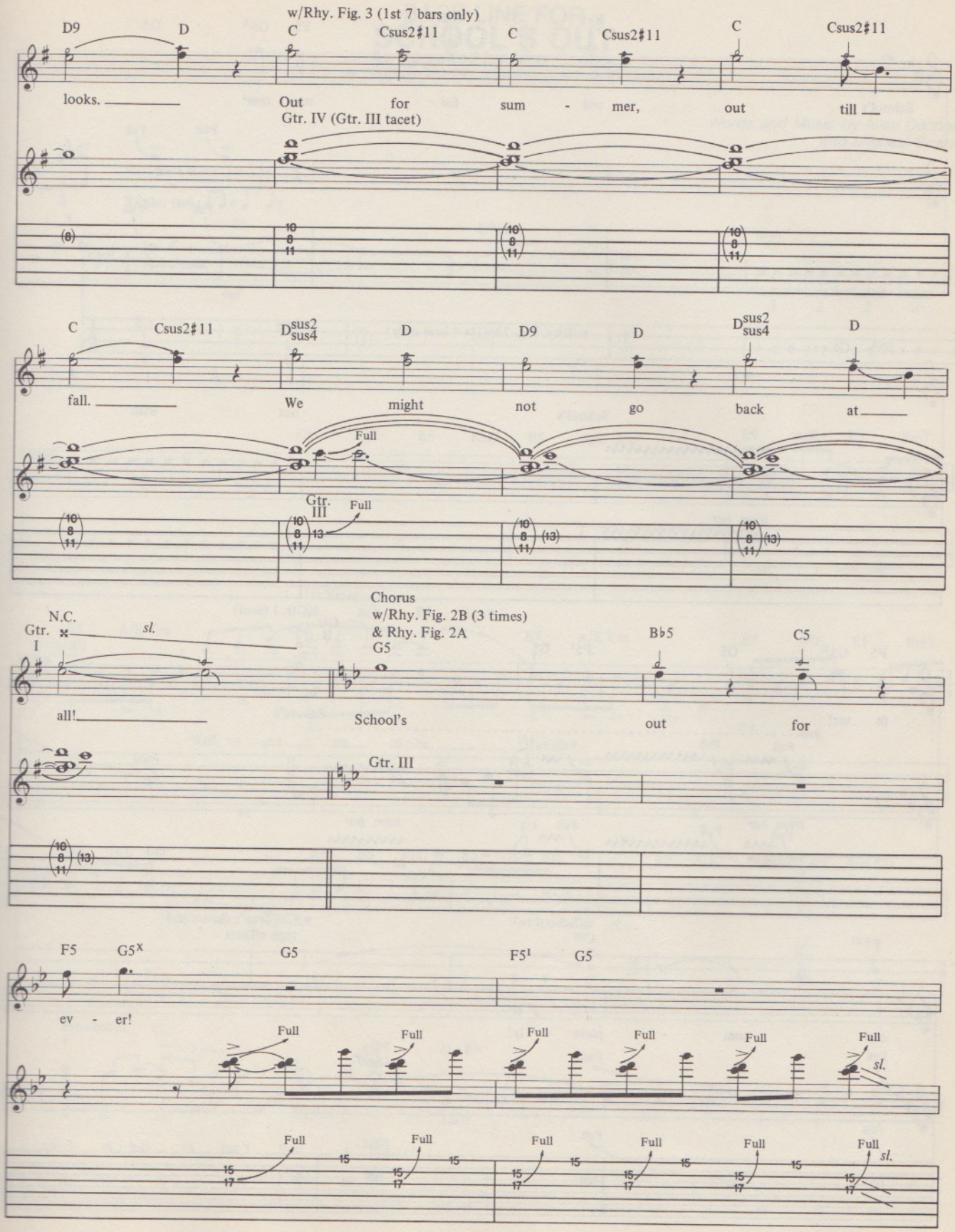

E5 A/E E5 Em7 E5 A/E Em E5 A/E E5 Em7 E5 A/E Em
their noise, 'cause they found new toys. Well, we
Pre-chorus
Gtr. I
C D Eb
sl.
can't sa - lute ya, can't find a flag. If that don't suit ya, that's a drag.
Gtr. II
sl.
sl.
Chorus
Rhy. Fig. 2A
G5 Bb5 C5 F5 G5X G5 w/Fill 1 F5¹ G5
sl.
School's out for sum-mer!
Rhy. Fig. 2
Bb5 C5 w/Fill 2 F5 G5X G5 F5¹ G5 (end Rhy. Fig. 2A)
sl.
School's out for ev - er!
(end Rhy. Fig. 2)
Fill 1 (Gtr. III)
Full
Full
Fill 2 (Gtr. III)
Full
Full

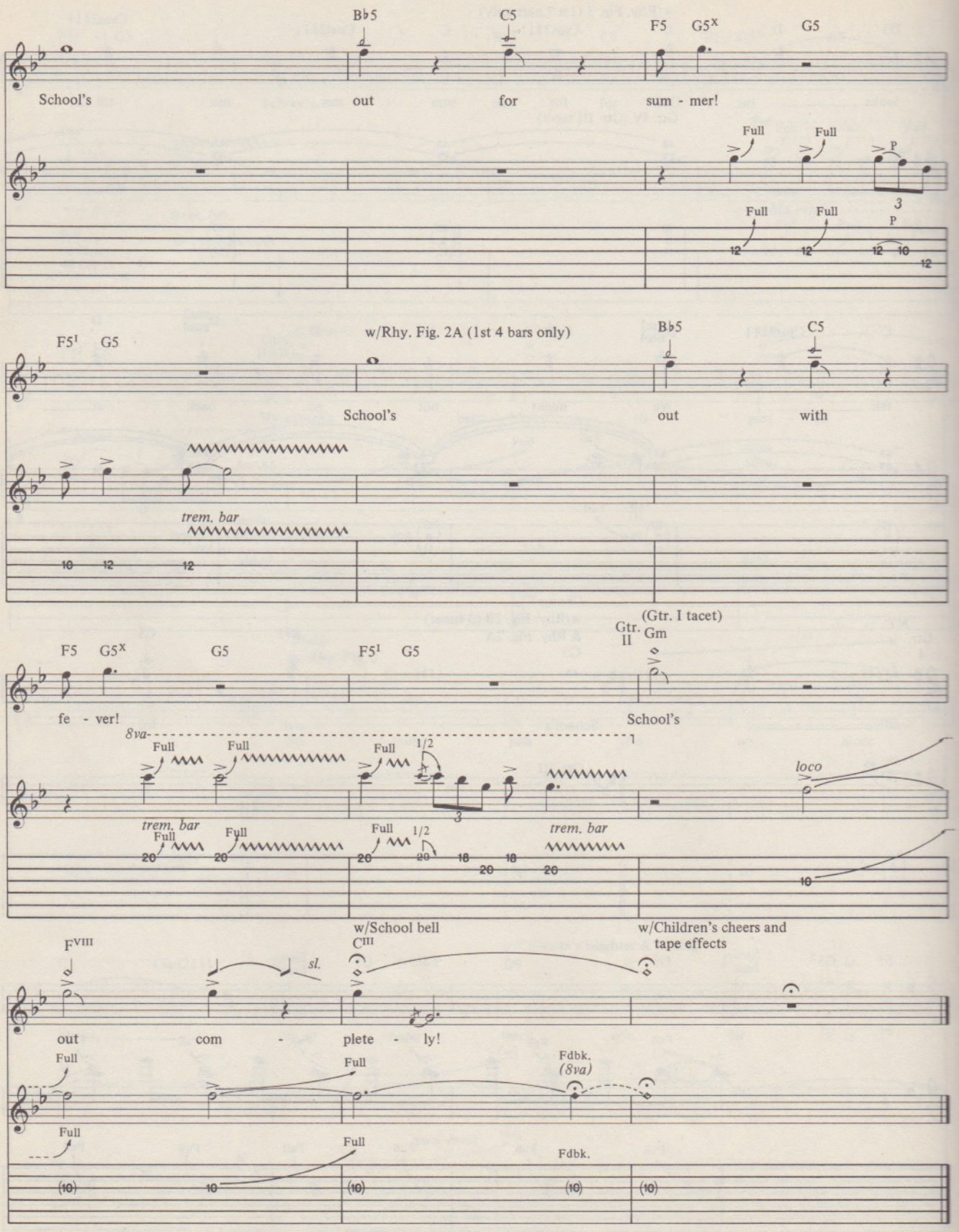

w/Fill 3
B♭5
C5
F5 G5x
G5
F5 G5
sl.
School's been blown to piec - es!
Rhy. Fig. 2B
(end Rhy. Fig. 2B)
w/Fill 4
A
G/A
F
*Kybd. arr. for gtr.
Bridge
C
Csus2♯11
No more pen - cils, no more books,
Rhy. Fig. 3 (kybd. arr. for gtr.)
**T
**T = thumb
Fill 3
(Gtr. III)
Full
Fill 4
(Gtr. III)
Fdbk.
(8va)


Dsus2 sus4
D
D9
D
Dsus2 sus4
D
Gtr. II
D9
D
sl.
sl.
no more teach - er's dir - ty looks.
(Bkgd. voc.) Yeah!
(end Rhy. Fig. 3)
T
T
w/Rhy. Fill 1 (4 times)
N.C. A/E N.C. Em N.C. A/E Em
N.C. A/E N.C. Em N.C. A/E Em
Gtr. III
Full
Fdbk.
(8va)
P
Gtr. II
H
Rhy. Fill 1
(Gtr. I)
trem. bar


N.C. A/E N.C. Em N.C. A/E N.C. Em N.C. A/E Em
Well, we got
sl. sl. sl. sl.
Full Full
P
trem. bar
trem. bar
2nd Verse
w/Rhy. Fig. 1 (3 times) & Rhy. Fig. 1A (4 times)
E5 A/E E5 Em7 E5 A/E Em E5 A/E E5 Em7
no class, and we got no prin - ci - ples,
E5 A/E Em E5 A/E E5 Em7 E5 A/E Em E5 A/E E5 Em7
w/Rhy. Fig. 1 (1st bar only)
and we got no in - no - cence. We can't ev - en think of a word that rhymes!
Chorus
w/Rhy. Fig. 2 & 2A
E5 A/E Em G5 B♭5 C5 F5 G5X G5
School's out for sum - mer!
Gtr. II
Gtr. III
Full Full
Full Full
sl.

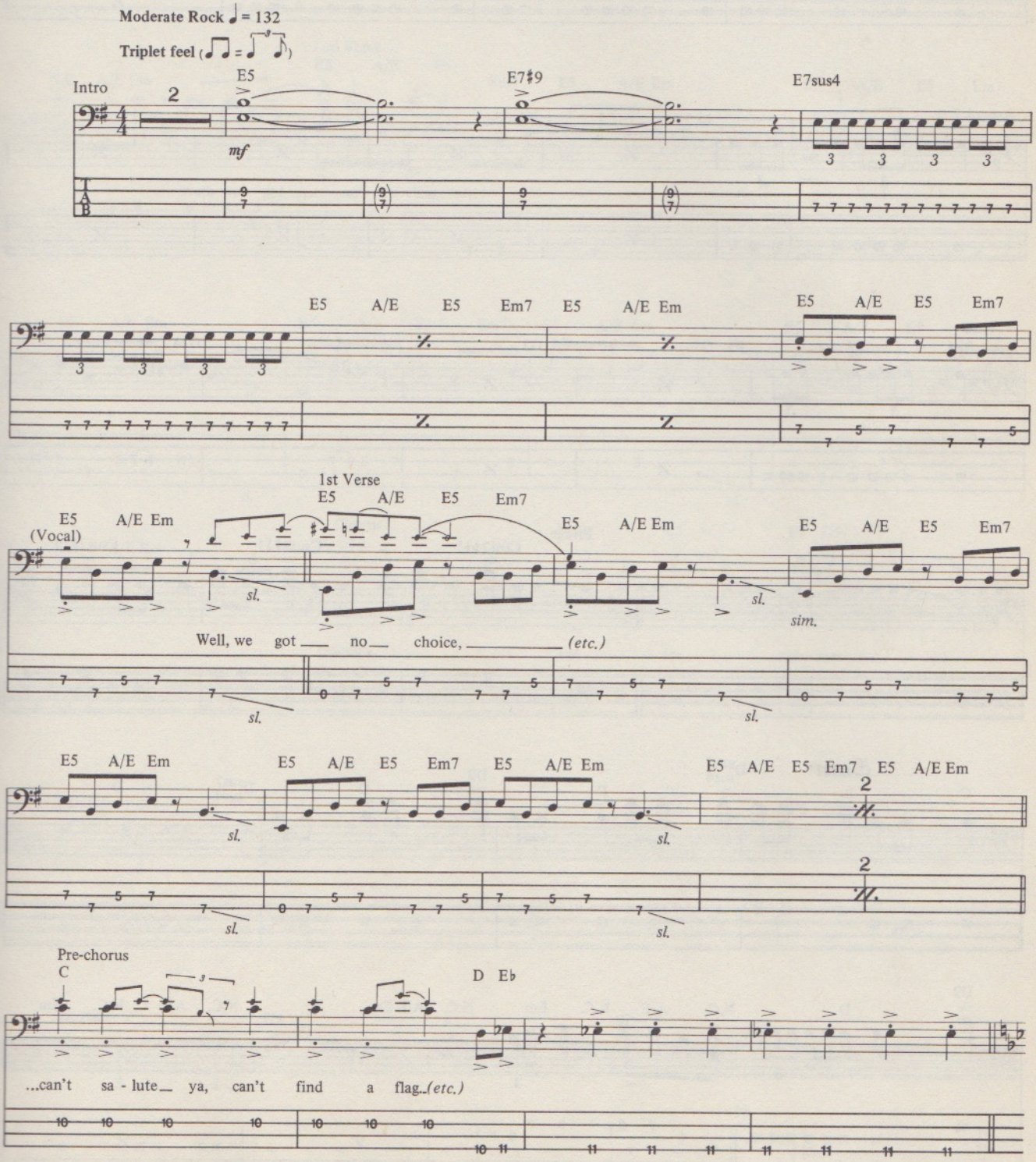

F5I G5
B♭5 C5 F5 G5X G5
School's out for ev - er!
Full P
3
trem. bar
8va
Full Full Full
hold bends
Full Full Full
F5I G5
Gtrs. (I&II)
G5(type 3)
F(type 2)
CIII
My school's been blown to piec - es!
8va
Full P
3
trem. bar
Full
Fdbk. (8va)
Full P
Full
Fdbk.
Bridge
w/Rhy. Fig. 3
C Csus2♯11 C Csus2♯11 C Csus2♯11
No more pen - cils, no more
w/Children's laughter & talking
C Csus2♯11 Dsus2 sus4 D D9 D Dsus2 sus4 D
books, no more teach - er's dir - ty
sl.
1/2
Full
grad. bend
sl.
1/2
Full


w/Rhy. Fig. 3 (1st 7 bars only)
D9 D C Csus2♯11 C Csus2♯11 C Csus2♯11
looks. Out for sum - mer, out till
Gtr. IV (Gtr. III tacet)
C Csus2♯11 Dsus2/sus4 D D9 D Dsus2/sus4 D
fall. We might not go back at
Full
Gtr. III
Full
N.C.
Gtr. I
sl.
Chorus
w/Rhy. Fig. 2B (3 times)
& Rhy. Fig. 2A
G5 B♭5 C5
all! School's out for
Gtr. III
F5 G5x G5 F5¹ G5
ev - er!
Full
sl.


B♭5
C5
F5
G5X
G5
School's
out
for
sum - mer!
Full
Full
P
3
Full
Full
P
12
12
12
10
12
F5I
G5
w/Rhy. Fig. 2A (1st 4 bars only)
B♭5
C5
School's
out
with
trem. bar
10
12
12
(Gtr. I tacet)
Gtr. II
Gm
F5
G5X
G5
F5I
G5
fe - ver!
School's
8va
Full
Full
Full
1/2
3
loco
trem. bar
Full
Full
Full
1/2
trem. bar
20
20
20
20
18
20
18
20
10
w/School bell
w/Children's cheers and tape effects
FVIII
CIII
sl.
out
com - plete - ly!
Full
Full
Fdbk. (8va)
Full
Full
Fdbk.
(10)
10
(10)
(10)
(10)

BASS LINE FOR
SCHOOL'S OUT
As Recorded by Alice Cooper
(From the album SCHOOL'S OUT/Warner Bros. Records)

Words and Music by Alice Cooper
and Michael Bruce



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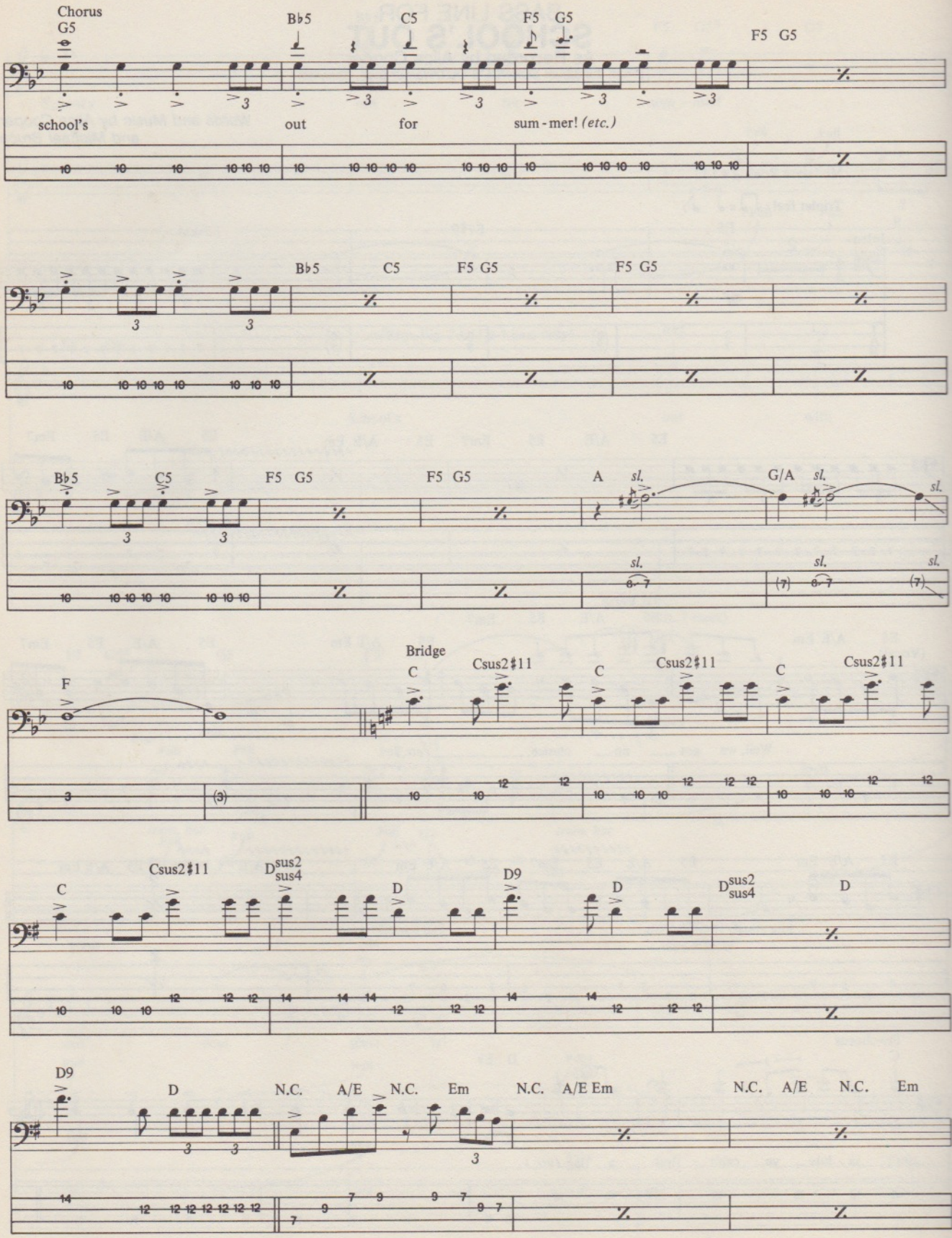
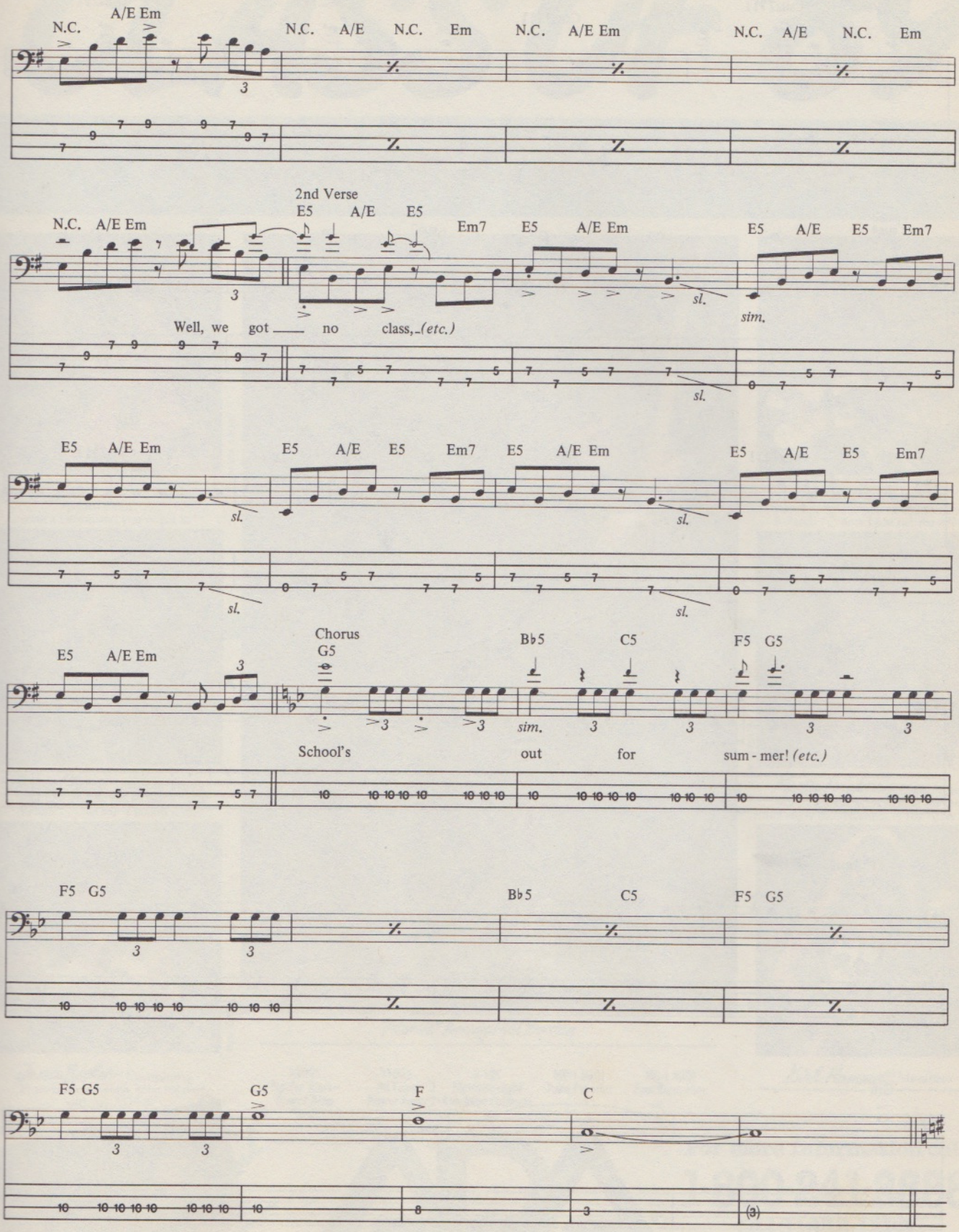
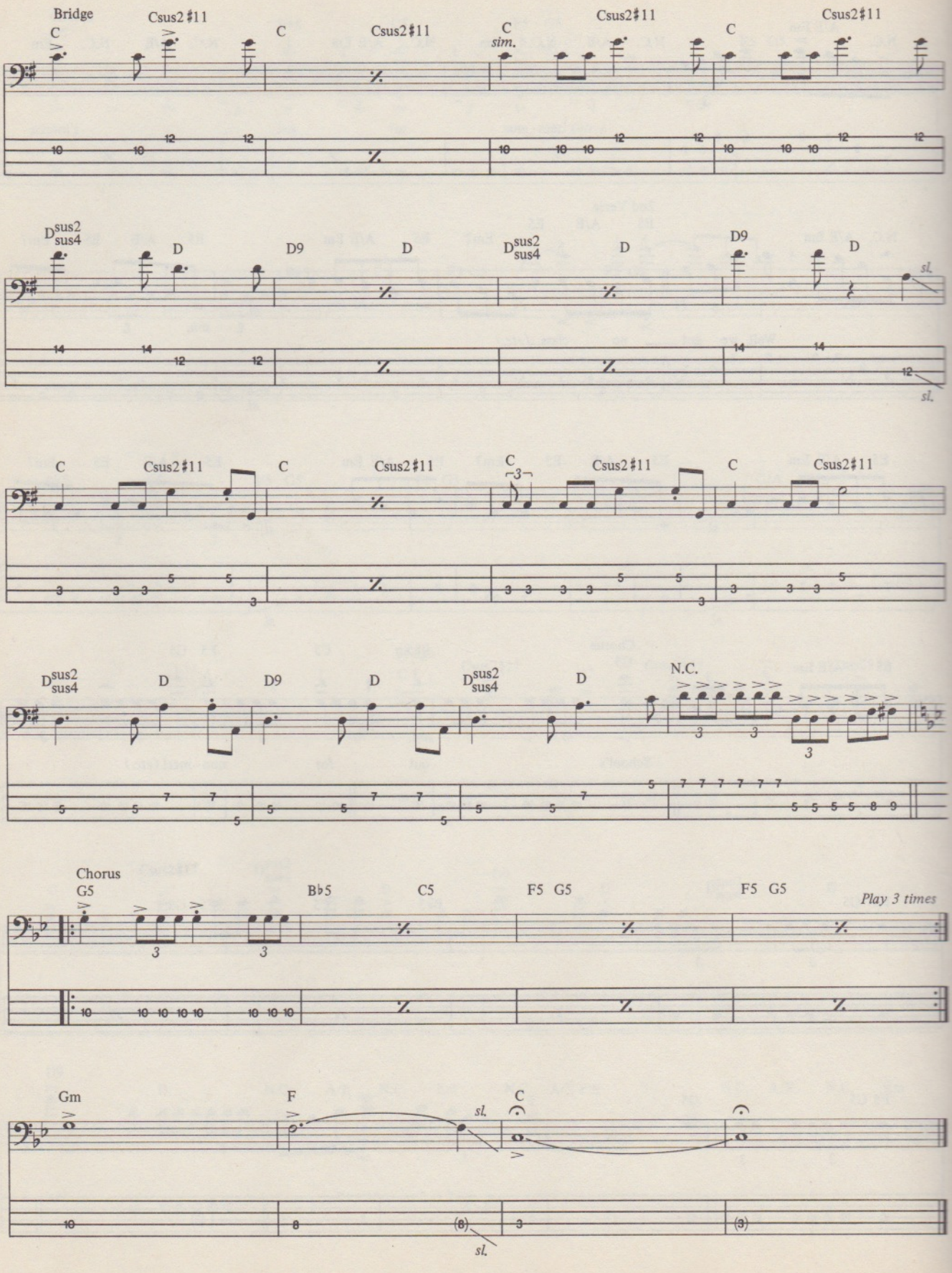

Chorus
G5
B♭5
C5
F5 G5
F5 G5
school's out for sum - mer! (etc.)
B♭5 C5 F5 G5 F5 G5
B♭5 C5 F5 G5 F5 G5 A sl. G/A sl. sl.
sl. sl. sl.
F
Bridge
C Csus2♯11 C Csus2♯11 C Csus2♯11
C Csus2♯11 Dsus2 sus4 D D9 D Dsus2 sus4 D
D9 D N.C. A/E N.C. Em N.C. A/E Em N.C. A/E N.C. Em


N.C. A/E Em
N.C. A/E N.C. Em
N.C. A/E Em
N.C. A/E N.C. Em
2nd Verse
N.C. A/E Em
E5 A/E E5 Em7
E5 A/E Em
E5 A/E E5 Em7
Well, we got ___ no class, (etc.)
sl.
sim.
E5 A/E Em
E5 A/E E5 Em7
E5 A/E Em
E5 A/E E5 Em7
Chorus
E5 A/E Em
G5
B♭5 C5
F5 G5
School's out for sum - mer! (etc.)
F5 G5
B♭5 C5
F5 G5
F5 G5
G5
F
C


Bridge
C
Csus2♯11
C
Csus2♯11
C
sim.
Csus2♯11
C
Csus2♯11
Dsus2 sus4
D
D9
D
Dsus2 sus4
D
D9
D
sl.
sl.
C
Csus2♯11
C
Csus2♯11
C
Csus2♯11
C
Csus2♯11
Dsus2 sus4
D
D9
D
Dsus2 sus4
D
N.C.
Chorus
G5
B♭5
C5
F5 G5
F5 G5
Play 3 times
Gm
F
sl.
C
sl.

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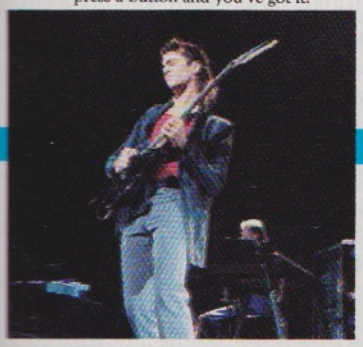

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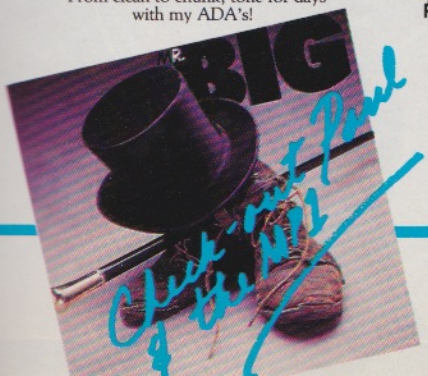

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TALES OF WHITESNAKE

On Christmas, 1986, David Coverdale wrote down his dream band on a piece of paper: Adrian Vandenberg and Vivian Campbell on guitars, Rudy Sarzo on bass and Tommy Aldridge on drums. All had strong histories. Vandenberg fronted his own band; Campbell had made his mark with Dio; Sarzo stumped with Quiet Riot and Ozzy Osbourne, and Aldridge with Pat Travers and the aforementioned Ozzy. With the determination that has marked his career, Coverdale made his dream a reality, at a video shoot for "Still of the Night," in 1987. The band proved the prescience of his vision, becoming THE hard rock concert attraction of '87.

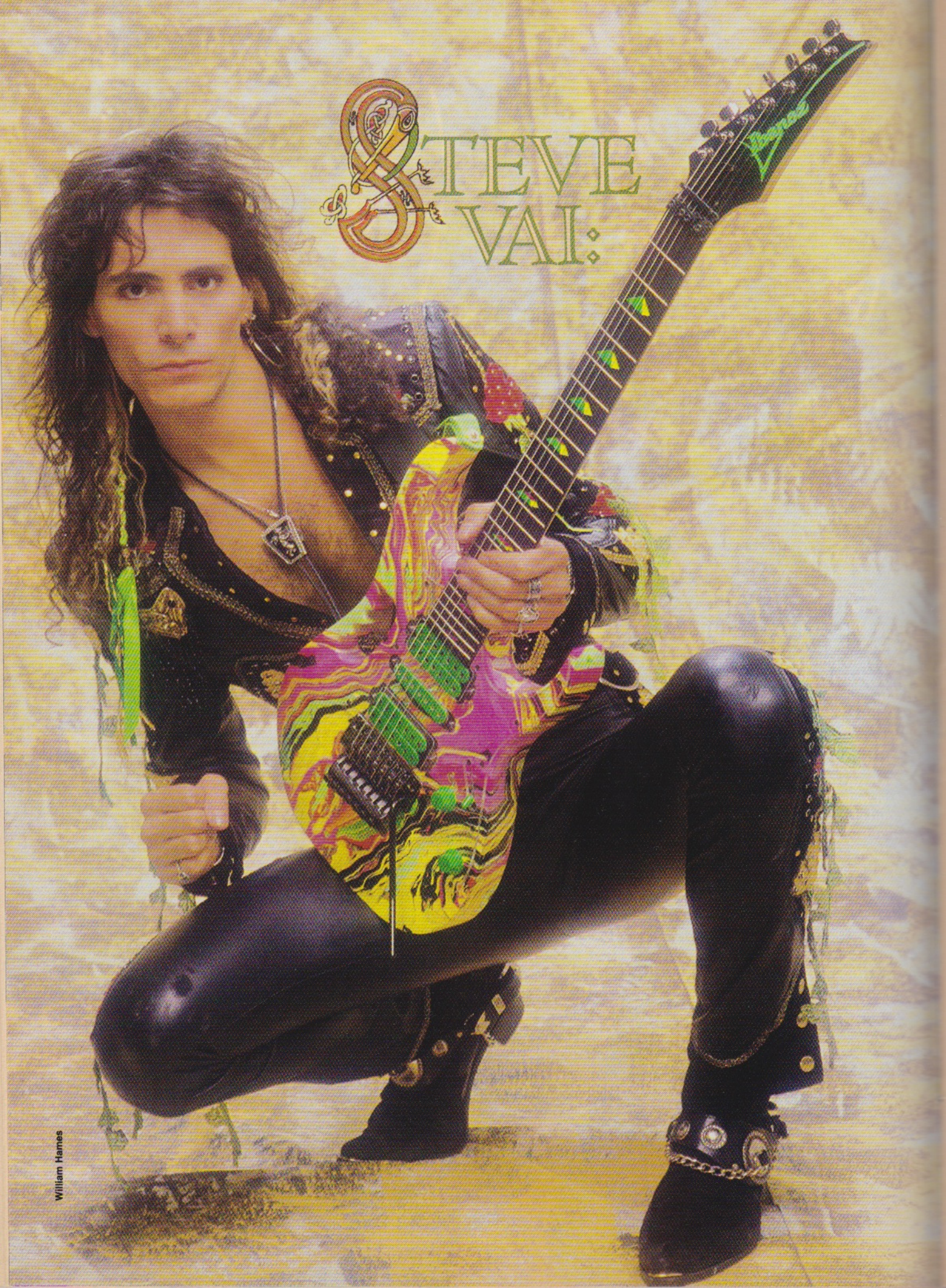
With all chiefs and no Indians, it was predictable that someone would bail. Vivian Campbell left to join the Riverdogs, a band he was producing. Just as Adrian Vandenberg was poised to write the songs and record them, a twist of fate, and the wrist, left him unable to play on the record. So Coverdale sought another guitarist to join his veritable Hall of Fame of previous axemen. Thus, *Slip of the Tongue* features Steve Vai, in his Whitesnake mode, playing behind the Vandenberg/Coverdale compositions.

No stranger to the shifts of personnel the working band on the run is heir to, David Coverdale, in the tradition of bandleaders like John Mayall, Paul Butterfield, and Ozzy Osbourne, has an instinctive knowledge of how to pick and mold guitarists. Debuting as a vocalist in Ritchie Blackmore's Deep Purple, Coverdale's bluesy tones went on to color the future Purple, as co-leader after Blackmore left. The first guitarist he brought in was the mercurial Tommy Bolin. As Whitesnake rose to the top of the rock, first in Europe and then in America, its musical constant has been Coverdale's intense collaborations with his many great guitarists.

In the following interviews, we unravel Whitesnake's continuing saga.

BY JOHN STIX

Jousting Knights courtesy *Heraldic Designs* by Arthur Charles, Crescent Books


STEVE VAI:
William Hames

Something Completely Different

Illustration by Brian Austin

Could you have stayed with David Lee Roth?

People have been asking, "Why did you do this; why didn't you do that?" I thought about it, and in my opinion, one of the greatest singers in the world is in this band. I have a lot of freedom. I did whatever I wanted on this record guitar-wise. The band is wonderful—the guys are rock 'n' roll to the bone. I very much respect David Lee Roth. He's a very unique person, and I mean that in all sincerity. With all the years that Dave's been in the industry, he has the right to make the decisions. It was his band. I'm at a point in my life where there's certain types of control that I don't want to give up, and I thought it was best for him and me that we just split. I quit the band. I really did enjoy working with Dave. I hope to keep our good relations. As much as I can help it, I refuse to ever leave a situation on bad terms. You have to fight for that. It's walking a fine line. When I think of Billy Sheehan, I think of all the wonderful things that we went through together. It's the same with Roth, and Frank (Zappa). The healthiest thing to do if you're in that kind of a situation is to say, "All right, this is enough." Remove yourself. Don't hem and haw; don't fight, don't yell, don't sue, don't do anything. Just remove yourself, and move on.

So you left with no particular vision in mind?

I have perfect faith in fate. I know that something's going to happen. When I left Dave, there was no Whitesnake on the horizon. What I always wanted to do was a solo guitar album. That was my next step. That's not a major career move, in the sense of rock 'n' roll, because it's not the type of thing that's gonna appeal to the populace. I started to work on the solo album. My idea was to release the solo album and promote it. I wasn't going to put a band together and tour on it. I have no intention of touring on an instrumental record at this point in my life. Then I was going to put together a rock band, which was a constant source of anxiety, even in thought. I knew that I could not settle for anything that wasn't exactly what I wanted in a rock band. The actual business behind it, and the energy that had to be put into it, was not intimidating. But I didn't want to get anybody in the band who didn't deliver, that wasn't a personality. I know that just wreaks havoc, 'cause whenever you have a personality, you have an ego. I am an ego to deal with. Everybody who has a statement to make basically makes that statement because they have the ego and the intuition to do it. Everybody else is complacent.

How close did you come to looking?

I didn't. I wasn't going to start looking for at least six months. I had to do a solo album, and then, once I found a band, I had to have the perfect music. I've gotta write the music, and I want to have control. I also want people who I can work with, who understand what I'm trying to do, and believe in it. That would have taken a year, to put a band together and make a record. I was looking at two years, easily, before I was out on tour again. I'm saying, "Oh, my God, I really want to go out and tour!" But I still had to weigh out a lot of stuff when I left Dave. I had a very good income. He was going to work on a movie. I was going produce the next record. It was a lot of freedom, in a sense. And here I was, jumping into totally unknown territory, but I was willing to take every risk, because you have to do it. You have to do what you have to do, you know, and fortunately for me, the Whitesnake thing came up. When Whitesnake first came up, it was an instant "no" for me. I thought, there's no way I want to get involved in another band right now. I want to start my own band, run my own ship. And I made that clear. They had recorded all their music, Adrian had this injury, and they needed somebody. Coverdale, like all very artistic people who know what they want, didn't let up. I spent three solid days with David, trying to figure out what he was like, and I realized that if I ever tried to find a lead singer, it would have to be somebody like him. I said, "Well, here it is. It's all spelled out for me." You've got to understand my state of mind at the time the offer came in. I didn't want to have anything to do with lead singers. I didn't know what kind of a guy he was; I didn't know what kind of guys were in the band. I was slowly introduced to them, and they were great guys. I mean, I didn't just jump into this gig.

How were you introduced to Whitesnake's music?

David came over to my house and I listened to the last Whitesnake album. I realized it's a guitar player's paradise! And as soon as I'd listened to that record, the wheels started turning. "Wow, I might actually get some serious freedom here." As a matter of fact, they'd have to want that freedom from me to compete with the last record. I started thinking I could do walls of guitar—but I had to feel everybody out. So, David came to my house one day with a demo tape. He played these songs that had drums, bass, and very rough guitar. They sounded like authentic rock tunes—Whitesnake, early Led Zeppelin, AC/DC, early Van Halen. The stuff I used to like playing when I was a kid. Compositionally, it wasn't something I would write, but when I listened to these tracks, I envisioned what I would do. I'd dress them up in the finest garb available. I would have a field day. I told them I need the freedom to do whatever I want. Give me the tapes, give me Mike Clink, and I'd like to record it all at my house. David had never done that with anybody. He's always involved every step of the way. He wasn't there for one note. I'd do a track and send him the tape. He had never heard me play a note, in person, until long after I finished the guitar parts. He said, "Steve, I would like you to take these songs, and do whatever you want on them. They're all yours." I got outside on a couple of things, so I can have some silliness. Some of the stuff didn't make it to the record, but, for the most part, it's there, and I had such a good time doing it.

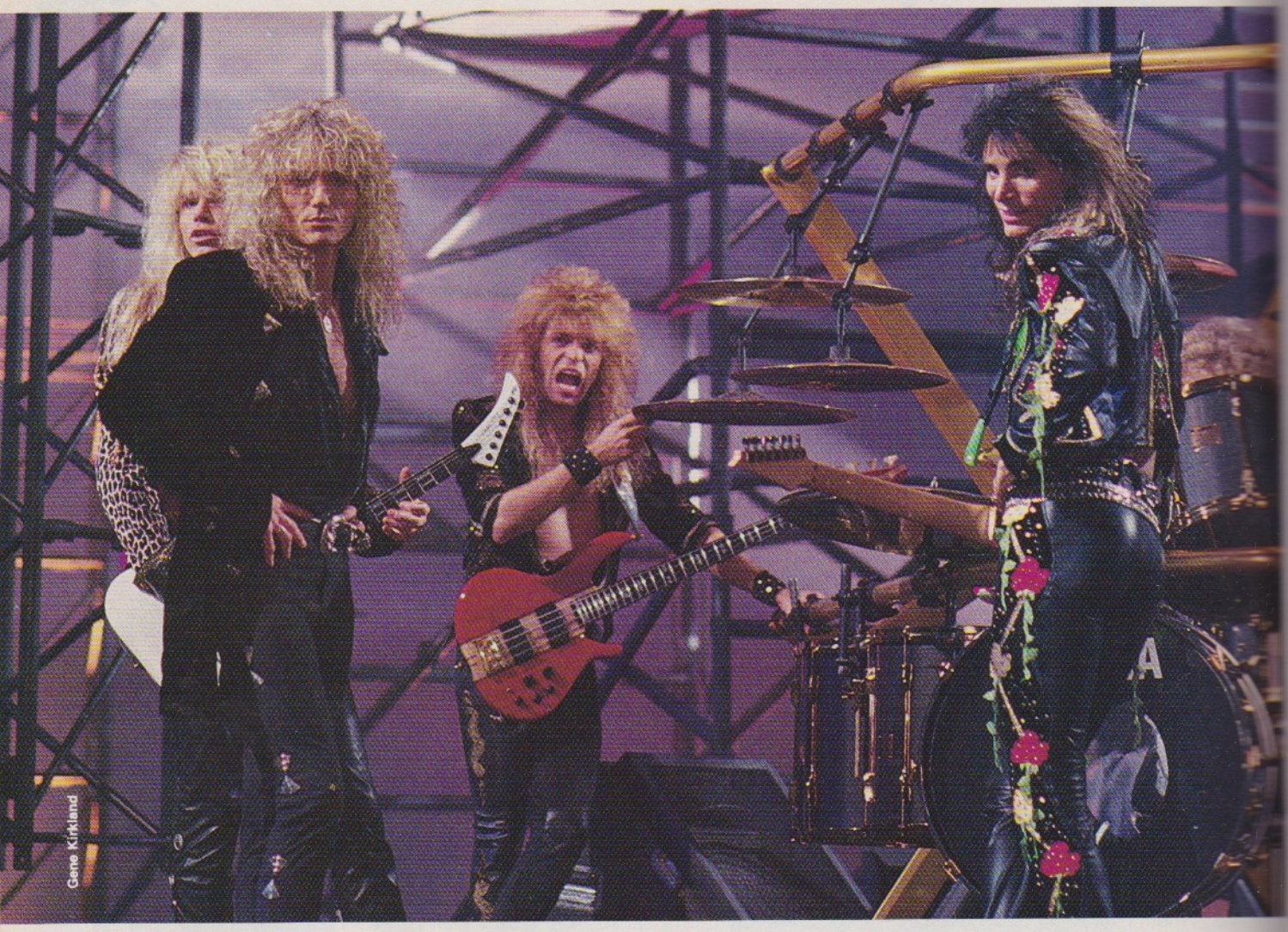
In some ways, it's like doing cover songs. Because they're not yours, the liberties that you take with them are greater.

Oh yeah. I'll write something, and I start out being complicated, where this stuff started very simply, so it was a different approach for me. You hear me in a certain light on this record that you've never heard before, because the songs are simple. But it still has serious aggression to it. This is a lot thicker than anything I've ever done. There's a lot more guitars; that's the Whitesnake sound. It's a two guitar band. Some songs, like "Kitten's Got Claws," is just one guitar all the way through, with some overdubs in the choruses. It's simple structure, but you listen to what's going on, and how it works with the vocals, and it's a different approach than I've ever done before. It's sexy as hell.

You don't stand out like on *Eat 'em and Smile*. You're part of the band.

I know what you mean. There was more

Decorative Letter courtesy *Decorative Alphabets* by Pat Russell, Crescent Books


Gene Kirkland

personality to it. You're closer; it's more in your face. When you just have one guitar and you're just playing one guitar over the top and bottom, without any effects or anything like that, it has more of a personal feel to it. It's more intimate. You can picture the guy sitting in a room playing it. "Deeper the Loss" is huge. It's got 14 guitars on it. Everything on this record is huge. It's not really intimate. *Skyscraper* had an approach; *Eat 'em and Smile* had an approach. This has an approach; it's bigness. It's a different me altogether. I don't want to do the same thing. When you hear my solo album, you'll hear Steve Vai until you're blue in the face. I'm not gonna take this and make it a guitar fiasco. All four of us are part of a band. If you listen closely, just remember that the bass and the drums were already recorded, and you'll hear me playing around them. The guitar parts that were on the demo were just chord changes with some licks. If it's a riff song, the riff was there. A lot of it I totally changed around. I'm not taking anything away from Adrian. He wrote this stuff, and I think it's great songwriting.

During the making of the record, you never met Adrian. Is that weird?

No. Why would that be weird? I can hear a song, and his input was on his songs. The inspiration came from the energy that the track creates, along with the subject matter of the vocals, and I just take it from there.

Tell me about Mike Clink's involvement?

Mike Clink worked with me on the guitars. I swore I'd never work with another producer again, and the Whitesnake folks said, try working with Mike. If you don't like it, we'll just give you the tapes. Mike came in and he was beautiful. I'm telling you, if it was any other way, this would have been over. I absolutely refuse to put myself in a situation that I'm unhappy in, or I'm being stifled in, ever, ever again. I don't care how much it costs or what it means to me, I walk if it's not good. I don't feel that's on the horizon with this band. Everybody is so respectful of what everybody else does. Mike Clink sat down, and for the first time ever that I've worked with a producer, there were times when he wasn't satisfied with something, and I was. Most of the time the people I've worked with in the past would just as soon get it in and get it out. Maybe that's the right thing for certain approaches. Mike knew the fine balance of capturing an energy and keeping it in tune, 'cause I'm notorious for playing out of tune, for intonation problems. He's a good puncher, and it was really a good situation.

Did you record with the Ibanez Jem guitars?

That's the only guitar I use. I can't really play a Les Paul. On the Whitesnake album, there's one harmony to a melody that I played on a Les Paul. I never owned a Les Paul, and I always wanted a black Les Paul, so I bought it. I played this one line just so I could say, "Oh, boy, I played something with a Les Paul." Everything on the *Skyscraper* album is Jem, and everything on the new Whitesnake album is the new Ibanez 7-string, which at this time doesn't have a name. It's the same body shape and pickup configuration. Plus it has a low B string.

Is the 7-string on the whole record?

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It's on the entire record. I use it exclusively, except for one song, "Cheap and Nasty." There's certain things on this record that I've never done before. I'd never do thick rhythm guitar during solos. I'd always bring the guitars way down, or out completely, and make it sound like a live thing. But I've done that, so I wanted to do something different. The big rock tone on the rhythm guitars during the solo takes away from the solo. I've noticed this, but the sound of this band is huge, so it's got to have that bigness to it, even if it takes some of the personality out of the solo. Guitarists are always fighting for solo volumes. I have to stand back and say, "OK, why do I want this solo to be louder? Because I'm the guitar player?" With all the guitars that are going on, it's inevitable that now and then things are going to be lost.

Was there an inspiration to do the 7-string?

About two years ago I started listening to Michael Hedges. He's a fabulous guitarist. I have all his records. He's been doing things with low strings, totally unrelated to what I'm doing. I don't know if that was an influence or not. I don't recall ever making the connection, but I thought, "Why not?" Everybody tries to sound heavy, and they only have six strings. You can do so much more if you have a low string or a high string. You'll get out of the range of what a guitar is capable of doing. You can probably play some of those Paganini Caprices. I knew that a low string was gonna have more balls to it. It goes down to B. It has a very heavy quality to it, and I thought, this would be a great idea for just about any type of player. If you're a jazz player, you can do walking bass lines while you're comping rhythms and melodies. You can extend your repertoire. There's a lot of chord voicings that I can do now that I never could before. It opens up so many areas for discovery. I believe that if a kid is starting to play guitar, and he takes up the 7-string right now, he's gonna come up with things in the future that are gonna evolve the instrument sonically and creatively. For players who want to explore and develop their playing more, a 7-string guitar is a real asset. It's very simple to just pick up and use. Within a couple of hours, you can feel comfortable with it. The neck is a little wider, but it's like a Stratocaster spacing.

Is there a song that you'd point to as being a real good example of the sound?

You hear it in nine out of the 10 songs. A lot of times, you don't perceive it as, "Oh, there goes that 7th string." You just kind of feel it. But it would certainly sound different if it didn't have it. I'm making it into the permanent instrument for myself. Maybe I'll change back in the future if I want to do something, 'cause a lot of stuff I've written in the past was done on 6-string, so I don't know.

What amps did you record the Whitesnake album with?

I used a different set-up for every song. I have about seven different Marshalls that I like. I used an ADA for some stuff. I used Carvin power amps, through a Scholz Rockman. Some songs I went through the Bob Bradshaw racks. Sometimes I went directly into the amplifier cabinets. There were different speaker configurations. There are different speakers in the cabinets, which make a big difference. It was all just to do something different for each song.

I think I hear the Eventide Harmonizer in there.

Whenever you hear a really strange effect, it's basically the H3000.

Did you use it on "Western Vacation," on *GUITAR'S Practicing Musicians* compilation?

No, that was a SPX90 doing that harmonizing-like sound. The H3000 wasn't even invented at that time.

I enjoyed the freedom you had on that solo.

"Western Vacation" was kind of neat. It was totally free. You haven't really heard me solo like that, with that type of canopy backdrop. There's nothing obstructing its audibility. It's just guitar, a keyboard, and whatever's going on in the background. The Whitesnake stuff is completely different. This is walls of guitars from head to foot.

And "Sailing Ships" has your acoustic side?

The whole intro is like a classical guitar piece. It's very simple, something you'd never hear me write. And because it's simple, and something you wouldn't hear me do, it's all the more reason for me to do it. I play a Coral sitar on it, along with a 12-string, and a 6-string, and at parts it's reminiscent of "Damn Good." You can hear Vai sticking his head in now and then.

What kind of voice does the acoustic guitar represent to you? Is it a different animal?

The energy that you put into any instrument is the animal. You're the animal. You can make an acoustic guitar sound like a kitten or a tiger. The energy comes through the air. It comes from you, into the instrument, through the air. When I think of an acoustic guitar, the only thing I envision is Michael Hedges and how someday I want to take some time out and go back to playing it.

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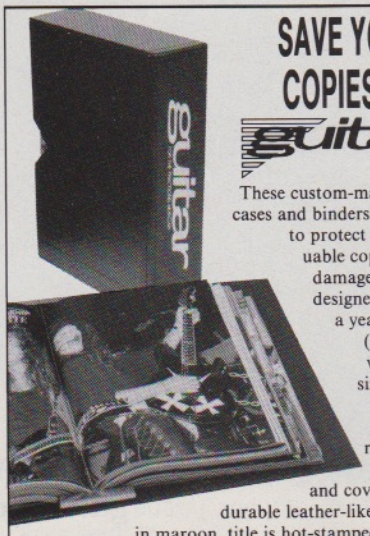

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Any favorite tracks on the album?

"Kitten's Got Claws," because it's kill the guy with the ball. David knows how to verbalize very colorfully, and he does that with his lyrics. I wanted to approach my guitars with his vocals.

When you tinker with musical ideas, do you build something piece by piece or see it complete in your mind?

It's totally done. A problem that a lot of people have is that they get bombarded with ideas, and they can't file them down and put them into perspective and make them a reality. I have that problem sometimes. You get a lot of ideas and you get overwhelmed. Sometimes when I transcribe or compose for a horn section, string section or a big band, the ideas are overwhelming. I can't write them fast enough, and then you get so many ideas. I have a friend who's an extremely talented musician. He can pick up a score and read it like a book. But he doesn't compose, and I asked him why. He said, "I have too many ideas. I can't sift through them." Along with having the creativity, you have to have discipline. There's a fine balance of the creativity, the discipline, and the actual physical elements. When you try to break it down and analyze each step, it becomes very complicated.

Do you ever want to forget all this and just jam for hours on a simple chord sequence?

I have to do that soon. I can give you all the excuses why I don't. I can tell you there's business involved, there's deadlines, there's albums. "You cannot be creative now." But, what really gets in the way is me. I don't allow myself the luxury at this time, to be in the situation where I could just jam. I think about it a lot. I think about going to G.I.T. and grabbing a bassist and a drummer and inviting them up to the house to just play. Don't tell anybody, don't record it, don't do anything, but just play. This situation I'm in now, with Whitesnake, I am playing, I am expressing myself, and I'm enjoying it very much. But it's not like just being with a bass player and a drummer, jamming on "Machine Gun" for an hour. I always feel that the people with me are getting bored, because I just play and play. What I do now when I want that little bit of freedom, is turn on a drum machine with a bass pattern, and play for hours on the same lick, the same eight bars. I can space out on that forever and I come up with some silly-ass stuff.

I've often thought the drum machine is the best universal practice tool of the last decade.

Oh, absolutely. I personally feel if you don't have a drummer, playing with a drum machine is imperative. You need to develop a sense of timing. With good timing comes a certain freedom that you can't experience any other way.

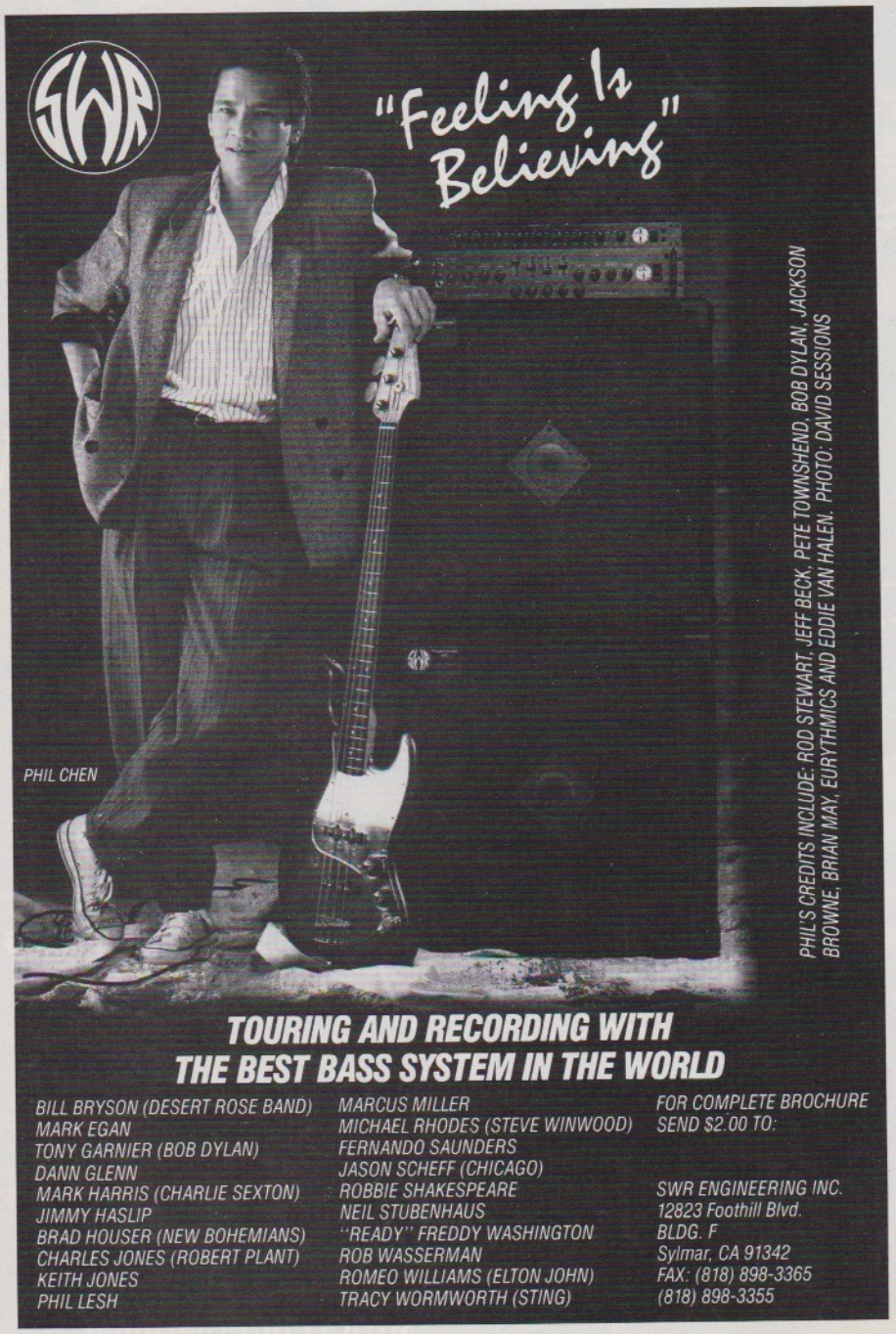
Good rhythm and good time are weaknesses in most guitar players.

I absolutely agree. It's what separates the men from the mice. When you listen to somebody play and they're out of time, it's making a statement. I can't get into it. I don't have to hear somebody perfectly in time all the time; certain songs call for like a rubato or a total free feel. If there's a certain groove going on, and you're playing out of sync, I can't listen. To me, it's rude, unless it's the effect that you want. Intonation is the same thing.

What can help?

Patience, because you know how hard it is to sit down with a drum machine? If you don't have a good sense of time, you don't want to bother with the patience it takes learning how to groove yourself. But when it happens, it's the biggest payoff. I couldn't stress that any more. The biggest payoff is when you're there, and it's happening. If it feels good

Continued on Page 152



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Gene Kirkland

What was the musical highlight of the last tour?

The highlight of the set was "Still of the Night," as far as the audience went. Speaking for myself, I approached each song with its own intensity. My fondest memory has got to be the very first show at the Texas Jam. I didn't know what it was gonna be like.

Was the initial idea to record with Vandenberg doing all the guitar parts, and then add an extra guitarist for the tour?

Yeah, because there was no need at that moment. We didn't even know about Vai being available. It's not like we said, "Well, Vai's playing with David Lee Roth, let's try to steal him." No, things fell into place.

What was your first thought when Adrian couldn't play?

I thought that it was just gonna be a couple of days before he got back into shape, because I've never experienced anything like that in a member of a band. I saw it develop, and by the time it was his turn to go into the studio and lay down the tracks, I was gone, so I kept hearing about it on the phone. I thought, "Well, a couple days rest and he'll be back in shape."

Did you have a say in who joined the band?

When it came down to Steve being in the band, it wasn't even a matter of who gets a say. David never said, "Look, Steven's going to be in the band and that's it, whether you like it or not." He mentioned to everybody, "There's a possibility of Steve wanting to join the band," and everybody was saying, "Hey, great!" In this band, there's no instance of it being cut and dry when decisions are made. Even with the Vivian decision. It wasn't like, "This is the way it goes." We had meetings.

How much practice did you and Tommy do together before recording?

We just did the pre-production. We worked on the songs, and then we just went out and laid down the tracks. We did all the basic tracks, all the 16 songs, in 11 days. Then I went down and I redid all my bass parts in three days and by then we were way ahead of schedule. Then Adrian hurt his hand, and that threw everything out of whack. Looking in retrospect, this has not been a very good year for touring. I believe in

VISION RUDY SARZO

fate. It was probably meant to happen, because let's say we had an album out last summer—it was a really rough summer. Of course, the album speaks for itself, and I have all the faith in the album being a strong record whenever it would have come out. But nevertheless, who really knows?

Did you work at all on any of these songs, or were you just given the chords, to make up bass parts?

There was a lot of freedom to come up with your own ideas. We worked a lot on the arrangement, too. It wasn't like, "This is it." There was a lot of openness to work with the songs. In fact, a lot of the cassettes didn't even have bass.

If they gave you a cassette of "Kitten's Got Claws," would you have your part the next day?

It would take about a day, or even less than that. First you're given the rough of the song and you come up with your own ideas for what you want to put in. At the same time, you have to remember, everybody else is developing along with you, so it's not like the drum parts are already done, and everything else is already done. Now everybody's changing at the same time, so it may be you've come up with a really cool idea, but by the time you go back in and work on the song again, Tommy has changed the drum part, so you've got to come up with another cool idea. Because you're actually working on the song at the same time, everything progresses at the same time. It wasn't like, "Well, he's got his part, he's got his part, now it's up to me to come up with my part, and nobody's going to change their part." Parts kept getting changed. As a matter of fact, they'll probably be changed again by the time we go live, because now you've got Steve playing it.

Did you change your parts after Steve put down his thing?

A lot.

Did Steve ever talk to you about the music?

After he laid down his tracks, we got together and he made his suggestions. What's unfortunate about this record was the fact that we did it as we went on. It wasn't like he was there from the very beginning. A lot of the energy he put on top of what we're playing. I could only get as close to Steve as I could, without removing myself from the drums. Tommy would have played the stuff differently if Steve had laid down the tracks with him. It's like he's floating around this thing that's been laid down.

Did any of these songs come out the way you thought they would?

Each individual in the band had his own vision. We're at the stage right now in our playing that we produce ourselves, in our heads. We each have our own vision of what something should sound like, and it's only because of musical maturity that we don't throw little fits when it doesn't. You not only have your vision, but you have to give the other person's vision a chance to come out. This record's pretty much the vision of everybody's involvement, and I don't think anybody thought that the record was gonna come out the way it did, because we all think so differently. We're so alike in our playing, but we think so differently. Once we get together, we sound like a band, but we think differently. So, yes, it doesn't sound anything like I thought it would. I think it sounds like a combination of what everybody thinks it should sound like.

Do you have any favorite songs on the record?

As far as the guys in the band, we all really love "Sailing Ships," the very last song on the record, but nobody else in the industry has picked it. I think it's the type of song that's gonna be a radio classic. I get chills when I listen to that song.

Will you perform this whole album live?

We were talking about it the other day. I think we'll do about eight of the songs.

With Steve in the band, will you revamp any of the older Whitesnake songs?

I'm looking forward to doing that. On the last tour we revamped some of the songs, like "Guilty of Love."

At what point did you start developing your connection with Peavey?

Way back in 1982 or '83, during the Quiet Riot tour. Through my career, I played everything. You name an amplifier, I've played it, and I'm still in search

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of a certain sound. I changed my sound on the last tour and now I'm changing my sound again. From playing such places that would be fine for basketball, I've learned a little more. P.A. systems change, and staging setups change, and one thing I did learn was that my performance changes a lot, too. On the last tour, I had speakers all along the backline, so I could hear myself wherever I went. I was using 15's and 18's, which created very boomy sounds, especially since they were placed underneath the stage. So now, I'm gonna go with 10's, because they have more of a punch. As a matter of fact, on the record, in certain songs, I used a Marshall guitar rig for the highs, instead of using 8" speakers. I'm still going to use those, but for a different high, more of the clean chorus high, rather than the beefy high. For the really punchy, beefy highs, I'm gonna use the guitar setup. The Marshall head doesn't have the bottom at all. I'm looking forward to getting rid of the "Voom," the boomy sound that the 15's give you. The 15's have such a long throw, that by the time it hits the edge of the stage, where it meets the monitor system, and it meets the P.A. system, you're creating boom everywhere, so I need like a punchy, shorter throw. With the design of the new stage, I don't think I'm gonna have the same problems I had last tour. The last tour, we had the backline, and then we had this huge ramp that divided each backline. The left and the right backline was divided by the drums, so that if I stood on Adrian's side, I couldn't hear the bass. Or, if I stood even in front of the drums, I couldn't hear the bass, because it was being blocked by this ramp. What I did was put cabinets underneath the ramp. But it was creating a lot of boom, because I was playing through 15's and 18's, so this time I'm going to go for a punchier tone, because halls are boomy to begin with.

What kind of amps will you bring?

They'll be Peaveys plus an Alembic tube pre-amp.

Tell me about your Peavey bass.

I designed my own guitar, which is a hybrid of what I feel is the best of all the guitars on the market put into one guitar. I wanted to be able to come up with a bass of the quality of a $2000 bass for less than $1000. It's not that nobody else had ever thought of it, it's just that nobody else had ever thought of putting them all together. There are some fabulous basses out there, but they go anywhere from $2000 to $3000. I'm not going after the Tobias, Pedullas, or the Alembic market. Even though a lot of the qualities of those basses are built into this one, what we're trying to do is to come up with a better production model. First of all, Peavey did not have a humbucking pickup on the basses. Every time I played a bass, I had to go with either a Bartolini or Alembic pickup. What I've been wanting to do is come out with a pickup compatible to those, so I didn't have to say, "OK, I'm playing a Peavey, but I've changed the pickups." We've worked on the Peavey pickups for about a whole year ourselves. The guitar has two humbucking pickups, and it's got the pre-amp with the parametric eq's, the lows, the mids, and the highs. It's got a volume and a blend pot. I wanted a 24-fret neck that no matter how small or big your hands are, they will be able to feel comfortable on the bass guitar. I wanted to come out with a guitar that was not only comfortable for me, but comfortable for the next guy.

Is this the bass that you recorded with?

No, because it wasn't finished when we recorded (in February '89). We were still working on the prototype back then, and then I did do some overdubs with it. I used a Kramer, made in America. Mostly I went direct. I used the Peavey on other projects I've done recently.

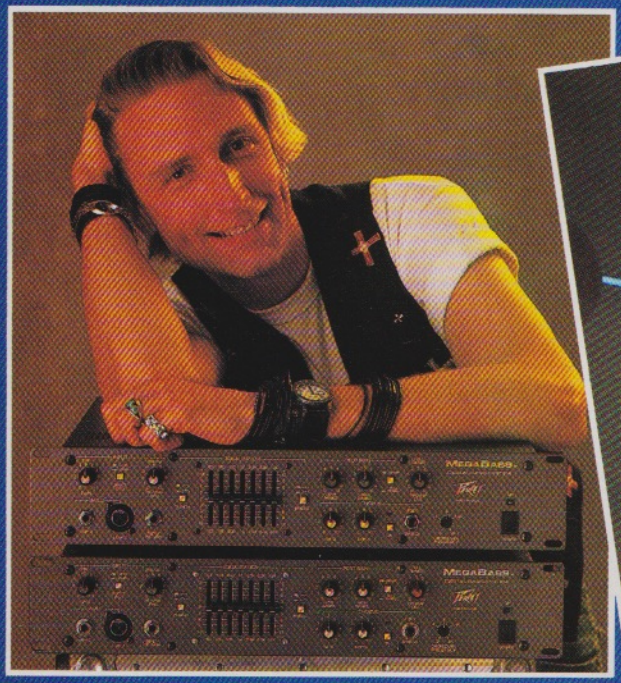
Is this the first record that you've made since the *Project Driver*?

This is the first one, but not the only one that I've played on. I've been doing some studio stuff. I've done a lot of stuff for Sam Kinison. I did "Wild Thing," and on his new record he's got a couple tracks that I played on. I did "Are You Lonesome Tonight," which was the hardest song I've ever played on in my whole life. It was so simple, so stark. You'd have to hold yourself back. To capture the feel I used a very old Fender that I found at the studio, with the original flat wound strings, because I tried everything else and it just did not capture that sound. We did "Under My Thumb." I did "I Got a Line on You," with Alice Cooper, for the *Iron Eagle* soundtrack. I worked with Desmond Child. We had this fantasy band, "The Dudes of Wrath," which is myself, Tommy Lee, Vivian Campbell, Guy Mann-Dude, and Paul Stanley on vocals. We did the title song for the movie *Shocker*. It was great working with Desmond Child. I love his songwriting.

You must be itching to play.

I'm just dying. I would go back in and do bits and pieces when Steve would come in and change a part, or if a part got changed because David came up with a new vocal. Tommy must be freaking out. He was done back in January—that's a year ago! We didn't plan it this way. It's just what happened.

Late night BASSICS



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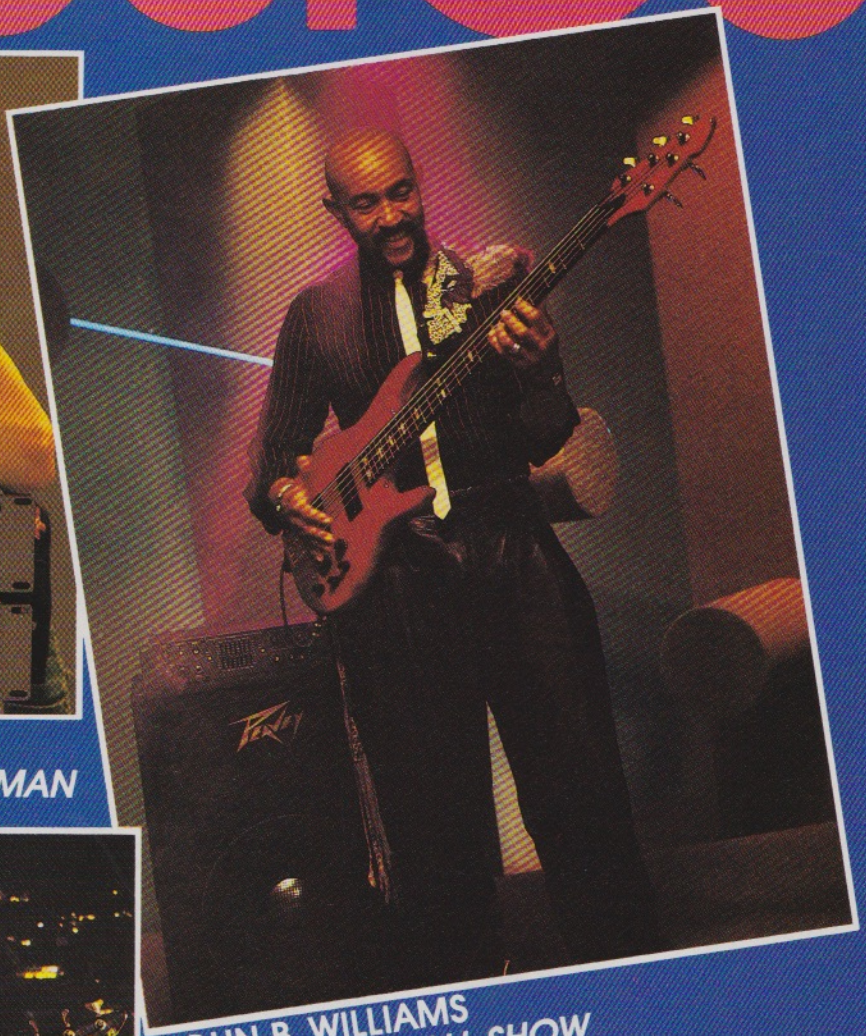

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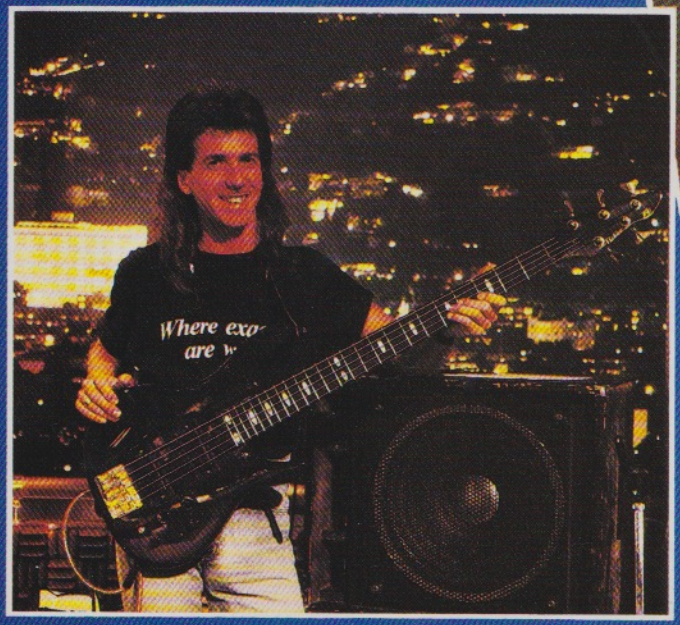

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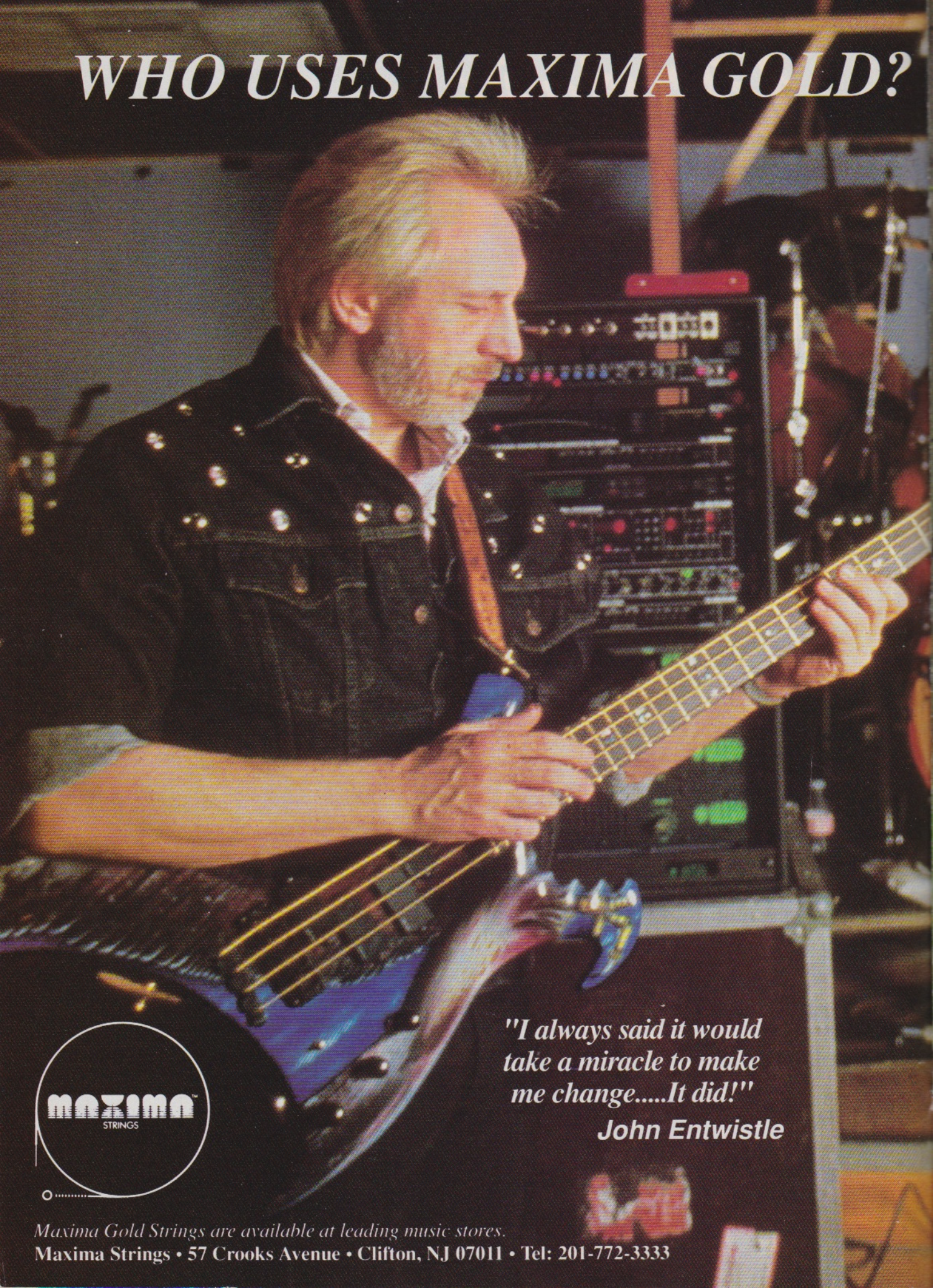
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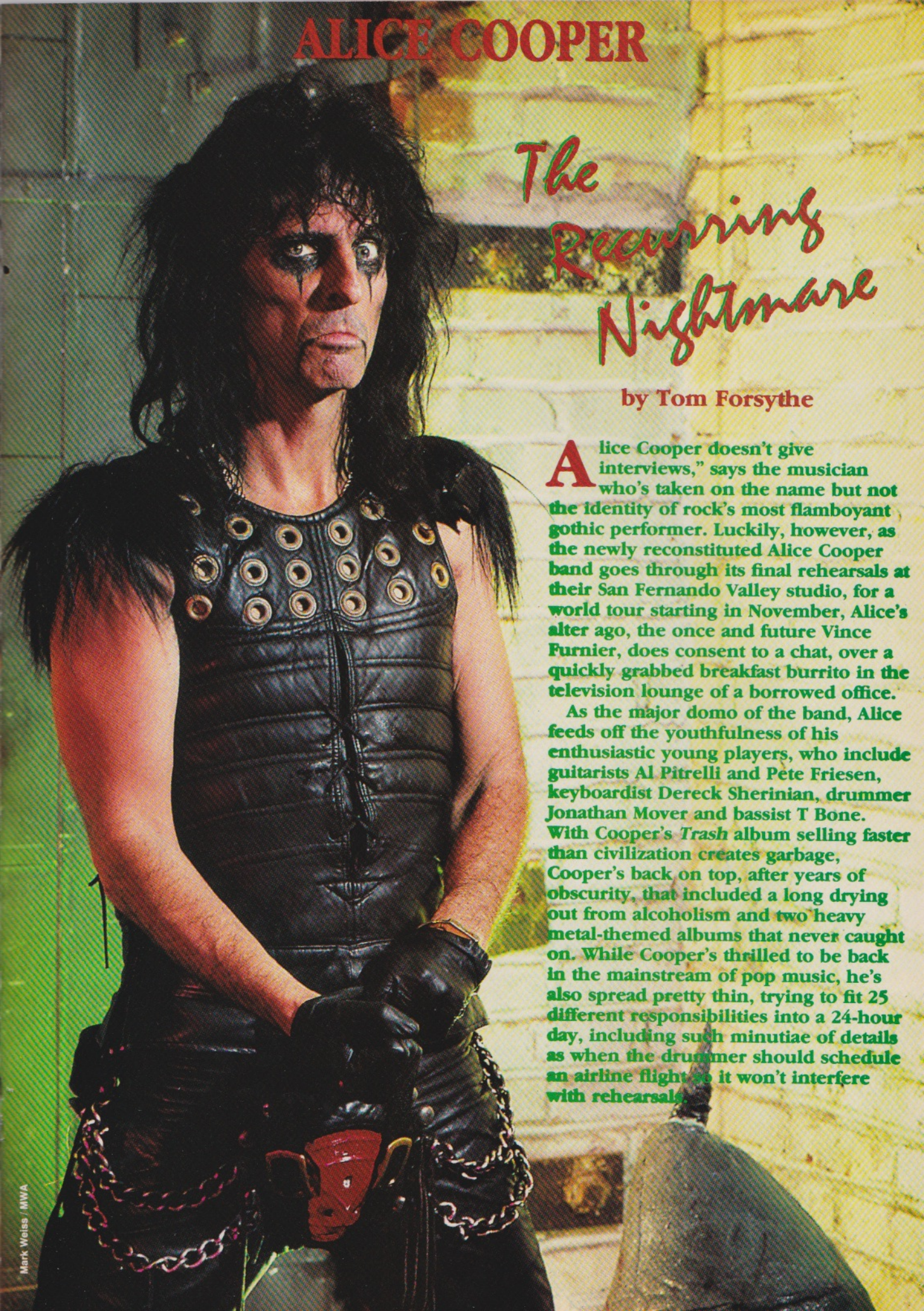

Mark Weiss / MWA

The Recurring Nightmare

by Tom Forsythe

Alice Cooper doesn't give interviews," says the musician who's taken on the name but not the identity of rock's most flamboyant gothic performer. Luckily, however, as the newly reconstituted Alice Cooper band goes through its final rehearsals at their San Fernando Valley studio, for a world tour starting in November, Alice's alter ago, the once and future Vince Furnier, does consent to a chat, over a quickly grabbed breakfast burrito in the television lounge of a borrowed office.

As the major domo of the band, Alice feeds off the youthfulness of his enthusiastic young players, who include guitarists Al Pitrelli and Pete Friesen, keyboardist Dereck Sherinian, drummer Jonathan Mover and bassist T Bone. With Cooper's *Trash* album selling faster than civilization creates garbage, Cooper's back on top, after years of obscurity, that included a long drying out from alcoholism and two heavy metal-themed albums that never caught on. While Cooper's thrilled to be back in the mainstream of pop music, he's also spread pretty thin, trying to fit 25 different responsibilities into a 24-hour day, including such minutiae of details as when the drummer should schedule an airline flight so it won't interfere with rehearsals.

How has your songwriting changed since the height of your popularity in the mid '70s?

I went through a period when metal got popular, of writing lyrics to riffs, which is really all metal is. Usually the lyrics don't mean that much in metal. I don't know where these guys came up with all these mythological references. I totally lost what they were into. On this album, I went back to my original style of writing. I think that's why *Trash* is doing so well. I went back to the *Billion Dollar Babies, School's Out, Nightmare* style of writing. Now I'm writing a song and writing guitar around that. Working with Desmond (Child) got me back to that style. He's a pure songwriter. He'll sit down with an idea for a song and maybe start with a piano part that really suggests a song to him. We ended up writing 22 songs. They're full songs, not just parts. I think the reason we work so well together is because we don't look at music as being written in stone. If it does something, that's fine, but we can come back the next day and change that. I've been with writers who cast their music in cement. I don't understand that. Music should be pliable. My writing theory hasn't changed. I've always felt that if the chorus is logical, then it works. You can't force it. It has to go where it goes. That's the easiest kind of writing. Songs like "Only Women Bleed," "School's Out" and "Poison," all the best songs were the easiest to write.

My change is really back to the '70s. The '70s are very in. The thing that happened in the '80s, really, is that no original music happened. Rap was the only original thing that came out in the '80s. Metal certainly wasn't original. Maybe pop metal could be called original, but that's just glorified hard rock. So, people from the '80s said, "What's our source?" Well, they came up with Aerosmith, the Rolling Stones, Alice Cooper, Led Zeppelin. Those bands that are still alive and willing to work and want to work are very accepted again. Fine with me.

Has your perspective changed?

Sure. We wrote '70s style in technique, but the production was '90s style. I wouldn't ever want it to sound like our '70s albums. I think we were inspired a lot by Def Leppard's albums. All the work they put into their records, you could almost do a college course on their records. Sure it takes three years, but every time a record like that comes out, people who make records listen to it and learn from it. On the other hand, Def Leppard could stand to be a little looser. As great as the music is, sometimes it feels that there's no room to breathe. Guns N' Roses comes along sounding like it was recorded live in a garage, and it just kills you. You love it.

What about the content of the songs?

I try not to complain at all. I hate complainers. I try to take a subject and take the audience along for a ride. *Nightmare* took the audience on a nightmare with Alice. The *Hell* album was a journey Alice took to Hell, and his efforts to get back out. *School's Out* took Alice to school. We always take Alice somewhere. In *Trash*, we're taking Alice into 1990's sex, which is the most dangerous place I can think of. With that as my guiding idea, it's easy for me to write. What would Alice do in the back seat of a car? What would Alice do with a sadistic female lover? Would he be a sadistic lover also? That's why "Bed of Nails" happened. There's lots of situations where we put Alice into a situation and see how he does. At the same time, the songs have to work totally outside the context of the show. A song like "Only Women Bleed" was an intricate part of the story line, but it also has to stand on its own. It meant two totally different things. In "Nightmare," the guy was really sorry because he killed her in this dream. It was a very feminine kind of thing. When you take it out of that context and put it on the radio, nobody knows what the nightmare is about. They think it's pro-feminist, or a story about how rough men are with fragile women. Everybody took it a different way. "Poison" certainly has to stand up on its own.

Alice with Pete Friesen & Al Pitrelli

Where did the idea come from to take Alice into the sexual world?

It was one of his realms. Alice makes fun of everything. Sex, death and money are what everybody cares about. Sex is in the news so much—abortion, AIDS—it's a hot subject. But as serious as it is, it's open to a lot of satire.

You wrote *Trash* with Desmond on piano, but did you write with guitarists in the past?

I always write with the guitarist. I wrote five or six top ten hits with Dick Wagner. We wrote most of the ballads—"Nightmare," "Hell," "You and Me," "I Never Cry"—just loads and loads of stuff. Because I'm such a fan of guitars, I've always surrounded myself with great guitar players like Dick Wagner and Steve Hunter. They came from Lou Reed and were really good rock 'n' roll players. They connected in with Bob Ezrin and I. And it was just one of those things where I asked them to come on tour after they did the *Nightmare* show. I think that now I couldn't put them in this band because it would have too much of a nostalgic feel.

Why did you choose Al Pitrelli and Pete Friesen for guitarists?

guitar

Ken Settle

I particularly picked Pete and Al for two different reasons, even though they look like they could be brothers. Al is a total free spirit. I called Steve Vai up and said, "I know you're taken. Tell me the next best guy." He said, "Al Pitrelli. He's very fluid. He can play anything. He has a 'leader' quality." That's what I was looking for. I picked Pete because he's so solid, so nailed to the ground. He's a young kid, but he knows all the original material, the *No More Mr. Nice Guy* stuff, and he refuses to budge. He plays it like the record and will not move. I think that's great. He's dedicated to recreating the music, a real '70s head. I think that's really unique for a kid of 23.

This band is different from the recording band. Is it intentional that you don't have a permanent band?

No, that's just the way it worked out. For the recording of *Trash*, Desmond and I had players who we really liked. John McCurry was a friend who played guitar on the basic tracks. Then we had a feast of guitar players—Steve Lukather, Richie Sambora, Joe Perry—which was great, because I'm a guitar addict. But that band just wasn't available for the tour. From the band I had before, Kane Roberts and Kip Winger both show up on the new album, but they have their own deals. I like being a springboard. I always say they graduated. I would expect them to go on to their own albums. Kip wrote every day on the bus. Same with Kane. It wasn't a big shock to me when they told me they were doing their own albums. I said, "Great," and asked if I could be on them. I like being a Svengali, if that's what they want. Playing in Alice Cooper gets the guys a lot of exposure. People suddenly think they're somebody if they're playing in this show.

How did your show develop?

That's the only truly original part of Alice Cooper. We didn't have influences there. We created a stage show unlike anything anyone had ever seen before. That's what put us way out on a limb. If you want to be a legend, you have to go so far out on a limb that people have to climb out and try to be with you. You can't be safe if you're going to be a legend. We were doing theatrics even before we recorded. It was something that was very natural for this band. I came up with the philosophy of performing, because I saw all these bands doing virtually nothing onstage. They had all this money; I wondered why they weren't doing lights, using smoke, using moveable sets to portray the lyrics. Finally, when we got enough money, we did it to fill that void.

So, your original concept was the performance, and the music came later?

It was important for us, up front, to know that people weren't only going to watch us. Right away the word went out that we couldn't play. But that was only because they never bothered to listen to us. They were so overcome with the visuals that they never listened. That's when I knew that when we made albums, they'd have to be great. So, in that sense, the music comes first. I derive what I do onstage according to what the lyrics tell me to do. I don't write lyrics around what I want to do onstage.

In the original band, were you writing with guitarist Glen Buxton?

I wrote with Glen a little, but Mike (Bruce, the keyboardist) and Dennis (Dunaway), the bass player were actually more involved in writing. But Bob Ezrin did a lot of writing, too. Bob Ezrin actually invented the Alice Cooper sound. We had two albums out with Zappa that were all over the place, musically. We had something; we just didn't have a handle on it. We'd have five seconds of brilliance that would just wander into nowhere. That was because we were just learning how to write. When Ezrin came along, he took us to a barn in Detroit and tortured us 10 to 12 hours a day, relearning how to play and learning how to write. I came away with things I would never have come up with. I argued with him every step of the way, even after I heard it on tape and knew it sounded good. I wasn't sure it was right for us. Then suddenly "18" happened, and it was a SOUND. The next record came out and people knew it was Alice Cooper. Ezrin was a big part of that. To this day, if I get in trouble on a song, I call Bob up for advice.

Because I'm such a fan of guitars, I've always surrounded myself with great guitar players.

How did "School's Out" come about?

We wanted to answer "My Generation," from the Who. We wanted an anthem for the '70s. It worked. Even in the '80s and into the '90s, it seems like "School's Out" is going to be THE school song. "School's Out" has been covered 13 or 14 times, which says something about its durability. It's not just the words, it's also a real hard rock anthem. It doesn't back down at all. The whole point of "School's Out" is that everybody that I knew hated school.

Do you see releasing an album now as something you did because so many young musicians are talking about being influenced by you?

Not really. I actually got back into it when I took my time off. I got bored sitting around doing nothing. I had just cleaned up from my alcohol problem and everything. I did notice that everyone was doing Alice. It did kind of get under my skin a little bit. I wondered, "Who is Mötley Crüe and WASP and Kiss and all these guys?" I thought I better get out and do the for-real Alice.

Did you have a theatrical background?

I was the ultimate TV child. I was a media monster. I grew up staring at the TV all day and I still do. I get all kinds of information that's totally useless, but I love it. It's just one of those things where I totally believe in being bombarded by media. People say it's a waste of time; it probably is, but I enjoy it.

Did you take acting lessons?

I took a few. I learned how to act more from doing things onstage, from making mistakes onstage and learning from that. It's really just projecting. If you're playing to 50,000 people, you have to make big moves.

I guess it's not really acting because it's always you.

Well, Alice. I never go onstage, Alice does. But I write for him and he's a whole different character. I don't even hang out with Alice. He's somebody I play. The character onstage never does interviews. If you want to know something about Alice, just watch him onstage.

AL PITRELLI & PETE FRIESEN

Pete Friesen and Al Pitrelli are stuck in the middle of a rock 'n' roll fantasy. Plucked from obscurity less than a month ago, to gain instant celebrity as part of the Alice Cooper road show, they are the excitable young blood that keeps his band on the pulse of the current rock scene.

When did this band get together?

PETE: T Bone, the bass player, was the first guy in and I was the second. I've been here a month. Al came in a week later. I came in through auditions. First they used a guitar player from the last tour to audition drummers and bass players. That's how they got T Bone. They used a sit-in drummer to audition guitar players with T Bone. I came on, so we started looking for a guitar player who I'd sound good with.

AL: I'd heard about the auditions months ago, but I never even made a phone call about them. I'm real good friends with (Steve) Vai. He had me come out from New York, where I live, for the (David Lee) Roth audition in January. Obviously, I didn't get the gig. It went to Rocket Rashad, who must be perfect for the direction Roth took, because he beat out some good guitar players. Anyway, I must have made an impression on Gregg Bissonette, because about four weeks ago, when Alice was looking for a Steve Vai kind of guitar player, with the whammy bar and a little more processed-sounding, Gregg recommended me to Alice. Then Alice went out to dinner with Steve, who said, "Just fly the guy out and don't worry about it." They called on Saturday, had me out Tuesday, and hired me Wednesday.

PETE: When Al came in, the rest of us in the band had this vibe about him being some guitar god from New York.

AL: I was working with Joe Lynn Turner after Joe left Yngwie. Joe was back in Jersey, looking for somebody with a little more of the old rock 'n' roll vibe, but with all the pyrotechnic stupidity. Why he ended up with me, I don't know, but we

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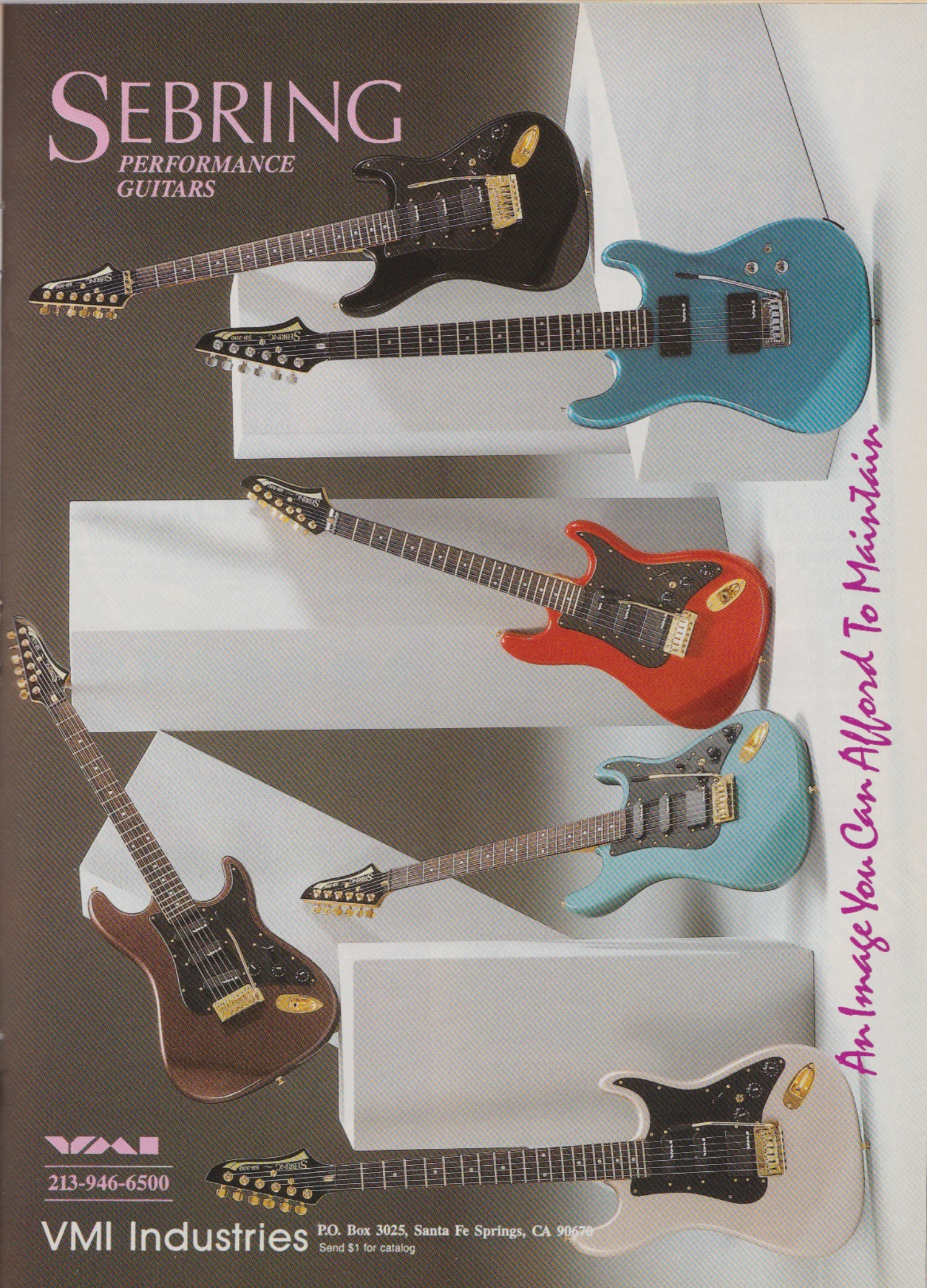
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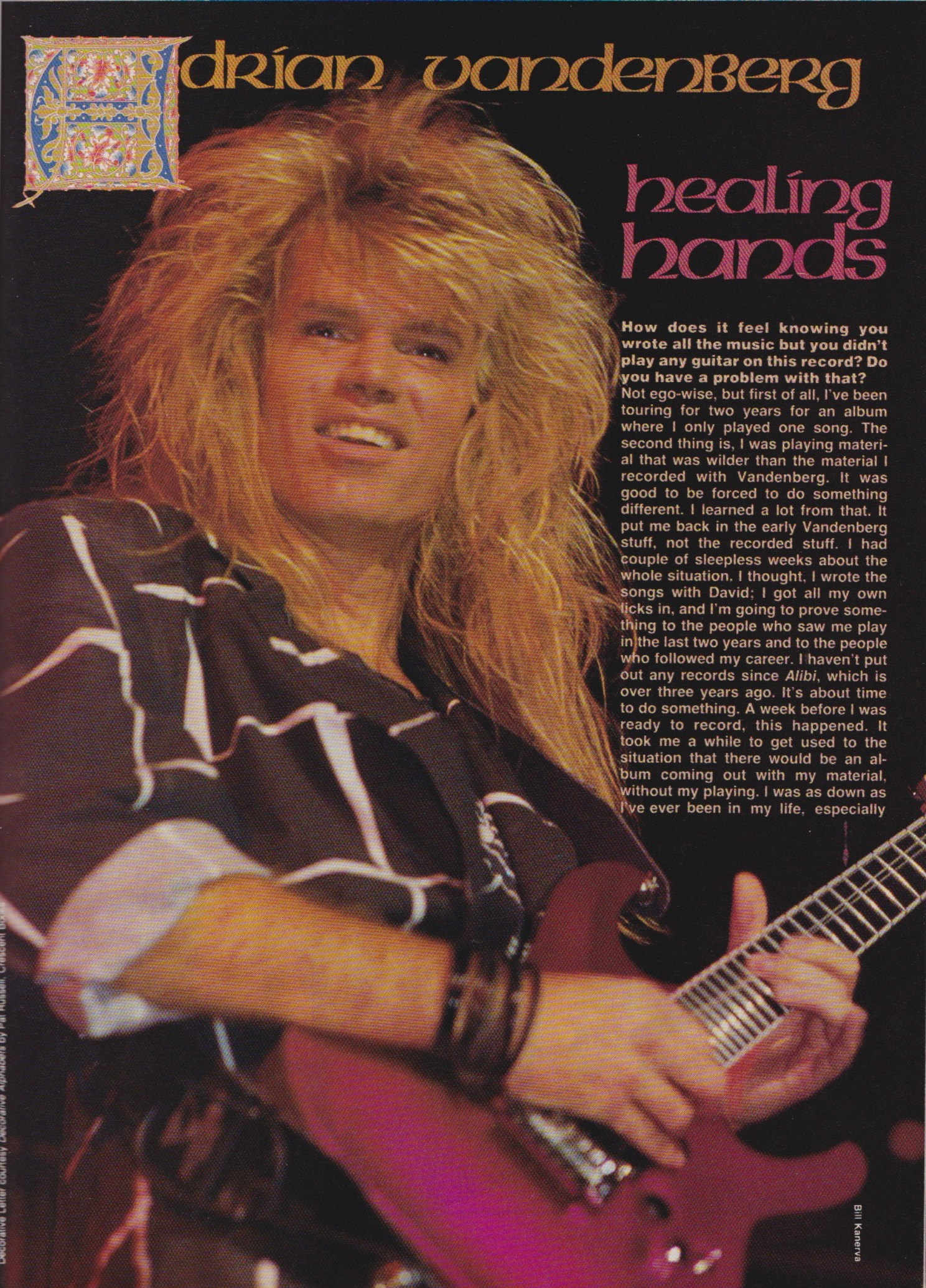

How does it feel knowing you wrote all the music but you didn't play any guitar on this record? Do you have a problem with that?

Not ego-wise, but first of all, I've been touring for two years for an album where I only played one song. The second thing is, I was playing material that was wilder than the material I recorded with Vandenberg. It was good to be forced to do something different. I learned a lot from that. It put me back in the early Vandenberg stuff, not the recorded stuff. I had couple of sleepless weeks about the whole situation. I thought, I wrote the songs with David; I got all my own licks in, and I'm going to prove something to the people who saw me play in the last two years and to the people who followed my career. I haven't put out any records since *Alibi*, which is over three years ago. It's about time to do something. A week before I was ready to record, this happened. It took me a while to get used to the situation that there would be an album coming out with my material, without my playing. I was as down as I've ever been in my life, especially

Bill Kanerva

Decorative Letter courtesy *Decorative Alphabets* by Pat Russell, Crescent Books

the first couple of months when I was home, because I had the feeling that I might never be able to play properly again. Given a certain time you usually get out of it, but when you're in the deepest part of your depression, you think, "Oh, man, I'm never gonna be fine again!" Those were the worst times I had in my life, as far as music goes.

Was there a bright spot in it?

Ever since I had the wrist problem, which went on for a little over nine months, I went home to be treated by a guy in Holland. He said I shouldn't touch my instrument for a few months. I was going nuts. It was the first time since I started playing that I couldn't pick up my guitar whenever I wanted. It makes you think about things that always seemed obvious. You took everything for granted. You walk into your room, play guitar, watch TV and play guitar. It was a choice. There was no choice for a couple of months. I wanted to do something with my time. I bought old CD's, like Clapton's Bluesbreakers album, a couple of Hendrix things, some classical stuff I didn't have on disc yet, a Rod Stewart album. It was the first time since I became a professional that I actually was able to take time to analyze and listen without having a situation where I had to work on something or write or play. I didn't have to do anything because I couldn't. The only thing I could do was listen and think about it. After a few days I realized that I lost a couple of things that I used to get a kick out of when I started playing. In the Vandenberg days, I was doing everything, including the artwork. I was so focused on making my career and music and writing songs. In the last few years with Whitesnake, I was focusing a lot on writing material on the road and practicing, because it was the first time in my life where I had time to practice. I had the urge to practice because I wanted to prove something to people, especially here in the states. I was supporting an album that I only played one solo on and it was a very relaxed type of solo. I was focusing on all that and I never took the time to think about what I was doing. I went back to the solos I did over the last couple of years on the road and realized I missed a couple of things that I used to like earlier. When I started to build up my playing again, my wrists were in a cast, so I could only use the first three fingers of my left hand, which was the case when I started playing. Then all you think about is the first three fingers. That was interesting, because I was limited. I decided to focus on the feeling that I used to like in my early playing and in other peoples' playing. I wasn't bothered by the fourth finger, by my pinky. I couldn't do all the scales I used to do. I thought, screw the scales; I'll go for what I used to like. I didn't have to record or tour or be in shape. I just had to do whatever I liked. I played for fun. It was the biggest kick I've had in the last couple of years, apart from when we started recording and playing with Tommy and Rudy, working on my songs, which I wrote with David. This was a different kind of thing. It reminded me of when I had my first good guitar, or my first Marshall. I decided that from now on I want to focus on all those things.

What were those things?

Certain notes, certain feelings that I emphasize. I did it on the "Burning Heart" solo. It was when I felt I didn't have to prove something. It sneaks in whether you want it to or not. I've always tried to avoid speed for the sake of it, and I don't worry about that anymore. If I feel I have to cut loose and play speedy, I just do it. Especially with Vandenberg albums, I tried to stay away from speed, because everybody was doing it. I wanted to find my own style. I've got it now. People like me for what I do, so I don't have to worry about being accepted or not. When I play at home now I just do what I like and feel really happy with it. I hope I can carry on that same thing when we start touring this year. At the moment the problem is almost completely gone, and it doesn't bother my playing anymore.

Do you see, somewhere in the future, another Vandenberg record?

After the tour I'm definitely going to record a solo album, if only because I have to make up for the fact that I couldn't finish my guitar parts on this album. I want to keep people who like my playing involved in what I'm doing, so that's the main reason why I'm going to have put out a solo album.

Were you consulted about using Steve Vai?

When this happened, we didn't have anything to do for weeks in the studio. The pressure was getting bigger and bigger, because I couldn't play. We filled the time with Tommy's and Rudy's parts. We tried to have a session player do temporary parts, so we could do the keyboards and wait for my hand, because there were hardly any guitar parts done. We tried everything to use the time. We reached the place where there was nothing else to do. Steve is one of my favorite players of the last few years. When I heard he was interested I thought, great; Steve is one of the best players I know and one of the very few I trust with my licks. He can start with the

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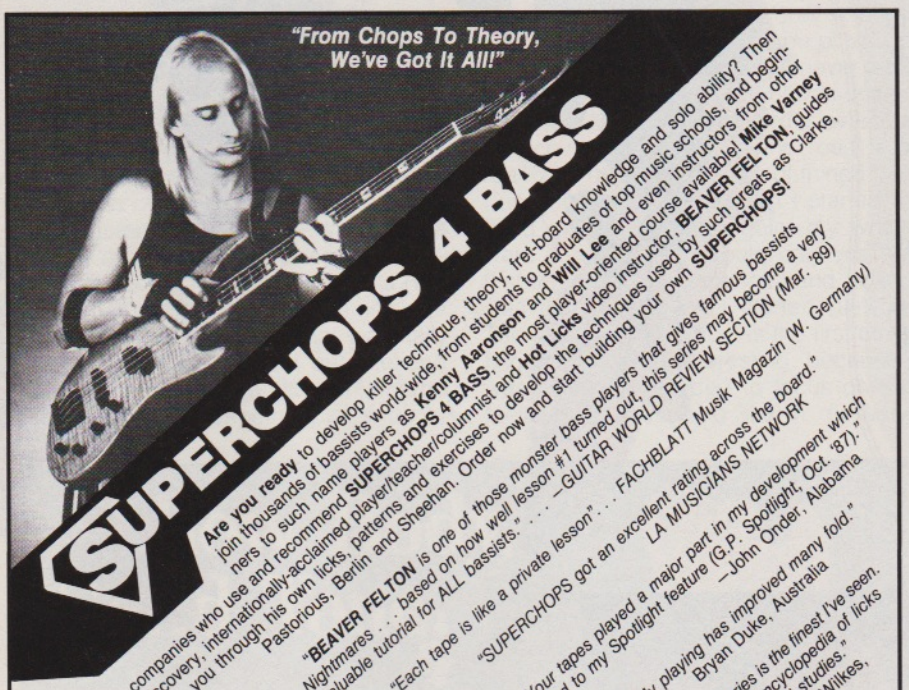
guitar parts until I'm ready. It didn't happen that way. Steve put his own mark on the songs, otherwise it wouldn't make any sense to have a player of his caliber in the band.

I played Steve "Burning Heart" in the Listening Room.

I got such a big kick out of that, because he liked it and knew my playing. I had never met him. I cut it out immediately and sent it home, saying Steve liked my playing. I was happy with that, because I admire him tremendously. It's always nice to hear from somebody you admire that they like your work. I never met Steve while he was working on the album, but now I know he's a real nice guy. I have a lot of faith in the next tour.

What were your first impressions upon hearing the music?

The first thing that struck me was that David did the best vocals I've ever heard him do. I've been a fan of his since he joined Purple, but this is definitely the best vocal he's ever done. The other thing that struck me is that Steve did a great job, which I'd more or less expected, because I've followed his career for years, and I think he's an amazing player. I was expecting some serious fireworks going down there, and that's exactly what happened.



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Are you going to play Steve's parts off the record?

We don't know yet. Basically, the rhythm guitars are pretty much the same as they were. There are a lot of riffs and all the riffs are played the way that I wrote them, otherwise the song wouldn't be the song, but Steve added his character, and his incredible skills and trademarks, on top of everything. So he definitely has to do those live and add his character to the songs.

Is there any one song that he worked on that you particularly liked what he did?

One of the things that I like about him is that he's such a totally different player than I am. The things that I like about his playing are a lot of times the things that I don't do myself, because I'm used to my own playing. I'm not completely used to his playing, and he's always coming up with surprises. I liked a lot of his ideas and additions to a song called "Sailing Ships," which is emotionally the closest to my heart on the album. It was originally an acoustic thing, and he added a sitar guitar to it, and that's certainly a really neat idea, because it's different. It fits well with the mood of the song. Generally, what I like about him is he's got something wild and loose at the same time about his playing. I'm a different kind of player, and that's why I think this combination is going to be so interesting, because our styles are miles apart.

Having worked with a guitar player now, what's the good thing about it, and what do you have to watch out for?

I don't want to budget this thing as having to watch out for something, because that's exactly what I didn't want last time. Vivian started creating a situation where it wasn't fun anymore. Originally, nobody told me this was gonna be a two-guitar band, and that's why in the very beginning I was surprised when I came over to L.A. I didn't really object to it. It was mainly the surprise, that I didn't know about it. After a couple of days, when I got used to the idea, I said, "Fine." It was a new situation, and I always like challenges, so I approached it as something that could work out really cool, because it's great to have two lead guitar players at the top of their own careers. You could call it a supergroup, and that's an idea that I really liked. Whitesnake has always been a two-guitar band, so I could have been prepared for it if somebody would have told me. Vivian apparently saw some kind of a competition, which I didn't, and that creates a different atmosphere. I think you should look at it as a team, and try to make something really cool out of it. I don't look at music as being a competition. If you would put Clapton and Yngwie Malmsteen together, I

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wouldn't say that one was better than the other one. I would say that one expresses something different than the other guy, and this is what music is about. Music shouldn't be like some kind of acrobatic competition. For some reason, he'd bring a negative atmosphere with him and the atmosphere in this band is so good, that it sticks out like a sore thumb and everybody was getting fed up with it, especially when we started rehearsing for this album.

What did you talk about when you and Steve finally met?

Well, of course, what happened with Whitesnake, how Vivian got out. I asked him for a couple of Roth stories. He showed me his studio, and we talked about his and my guitars, the Ibanez and the Peavey. The time was gone before I realized it.

Tell me about your Peavey guitar.

I used to build a bunch of my own guitars. The guitar that I used in the "Burning Heart" video, was, as far as I can tell, the first guitar with a reversed headstock. That's already nine years ago, and nobody was using a reversed headstock then. For the Peavey guitar, I used a lot of ideas that I've accumulated over the years when I was putting guitars together. It's a matter of taste, so I put all my taste in there. It's got a wild finish, the most comfortable necks that I've ever played, and one thing that I thought was really important was the guitar finally looked different from all the other guitars. You can tell from miles away, it's the Vandenberg guitar. That's something that I felt was really important for me personally, because I don't like the guitar to look the same as everybody else's.

What about the guts?

It has Peavey pickups, and what I tried to do is to go for something with a PAF-type tone and still be a little more aggressive with the output. But not so much output that you get this tunnel type of sound that a lot of heavy metal players have. Also, when the output is really high, you get this compressed-type sound, and I wanted some headroom in the sound, so you could have character with the way that you're picking the string. It's a sensitive, warm-sounding, higher-output type of pickup, but not as high as a distortion type pickup. It's got it's own character. With the single coil pickup, I wanted to go for something that would sound nice, and maybe even Hendrixy when you play it clean. Now, on the blue guitar there is some switching, where you can switch the two pickups together, using one of the single coils with the humbucker, and the single coil neck pickup, and if you put that on a clean sound, you'd swear

you've got a vintage guitar, or a Hendrix type of thing. It sounds unbelievably clean, so there's a lot of variations you have, with only the two pickups and the two volume controls. I never used the tone control on a guitar anyway, so I decided not to put one on. I've never talked to a player who actually used his guitar tone control, because it filters off a lot of harmonics. There's a difference in the wood between the two models. The bolt-on's got poplar with a maple neck and ebony fingerboard, and the neck-through is a one piece mahogany body, where the neck is sunk into the one piece mahogony from the top, instead of two wings glued to a neck. It's a maple neck with either a curly or a striped maple fingerboard, rosewood fingerboard, or an ebony fingerboard.

You seem very involved in the process.

I go into the factory quite often to talk to the guys who build the guitar, 'cause I want to be sure that everything goes exactly the way I would like it to and it works really smooth. I'm gonna check on all the craftsmanship. I talk to the guys who work on the guitar, because it's pretty much a hand-built guitar. Sometimes I pick up one of my guitars in a store and it's better than the prototypes I was playing on stage. On the last tour, I was playing prototypes. The quality in the shop is so consistently good, that while I had a couple of prototypes that I really liked in the beginning, and then I tried out a couple of the first production models that were in the shops, they were actually better than the prototypes, so I got myself a couple of production models, which is exactly what I play onstage. There's nothing different about it. I know that pretty much all the other guitar companies are building guitars personally for the guy who plays their signature guitar, but in my case, it's the other way around. I'm playing the production models. I'm using the Peavey strings. I'm using all Peavey stuff, and I'm using their Vintage 30 speakers in the Peavey cabinet. All the stuff that I'm using is stock. Anybody can get the stuff.

What's your amp situation?

On the last tour I used Peavey amps all the time, the VTM and the tube amps, and on the next tour, the way I look at it now, I'm gonna combine it with my Soldanos, to have a little bit more tonal variation. Mike Soldano built me two amps before I went to the studio, and I think they're incredible. The Peavey's a little rougher, a little more Marshall-y sounding. The Soldano is a high tech hard rock amp. It's incredibly built; it's so clean, the layout, and the material, the quality of the material is first rate.

Have you gotten yourself involved in outboard gear?

On the last tour I hardly used any effects. I used the Peavey digital reverb, but I'm not really an effects man. I want to get into a little bit more for this tour, which I can with Steven around. He's incredible with effects. I like to plug in the amp straight, and get that type of sound, maybe enhanced with a little chorus, a little reverb somewhere.

Are you changing anything about your playing or practicing so this type of injury won't happen again?

I'd like to confess, I'm a little paranoid about it, too, but it's getting better all the time, because I'm feeling more confident about it every day, so, it should be OK. I don't want to think about it as much anymore. The only positive thing about this whole period is it definitely helped my playing. I went back to my roots a little bit. I incorporated things into my playing, so I enjoy my playing more lately than I did the last couple of months of the tour. I don't care about all the other things that much. You know, to have fun is the main thing for me, which actually sounds a little hollow, but if I don't enjoy what I'm doing, I would stop immediately, even if we were making a lot of money.

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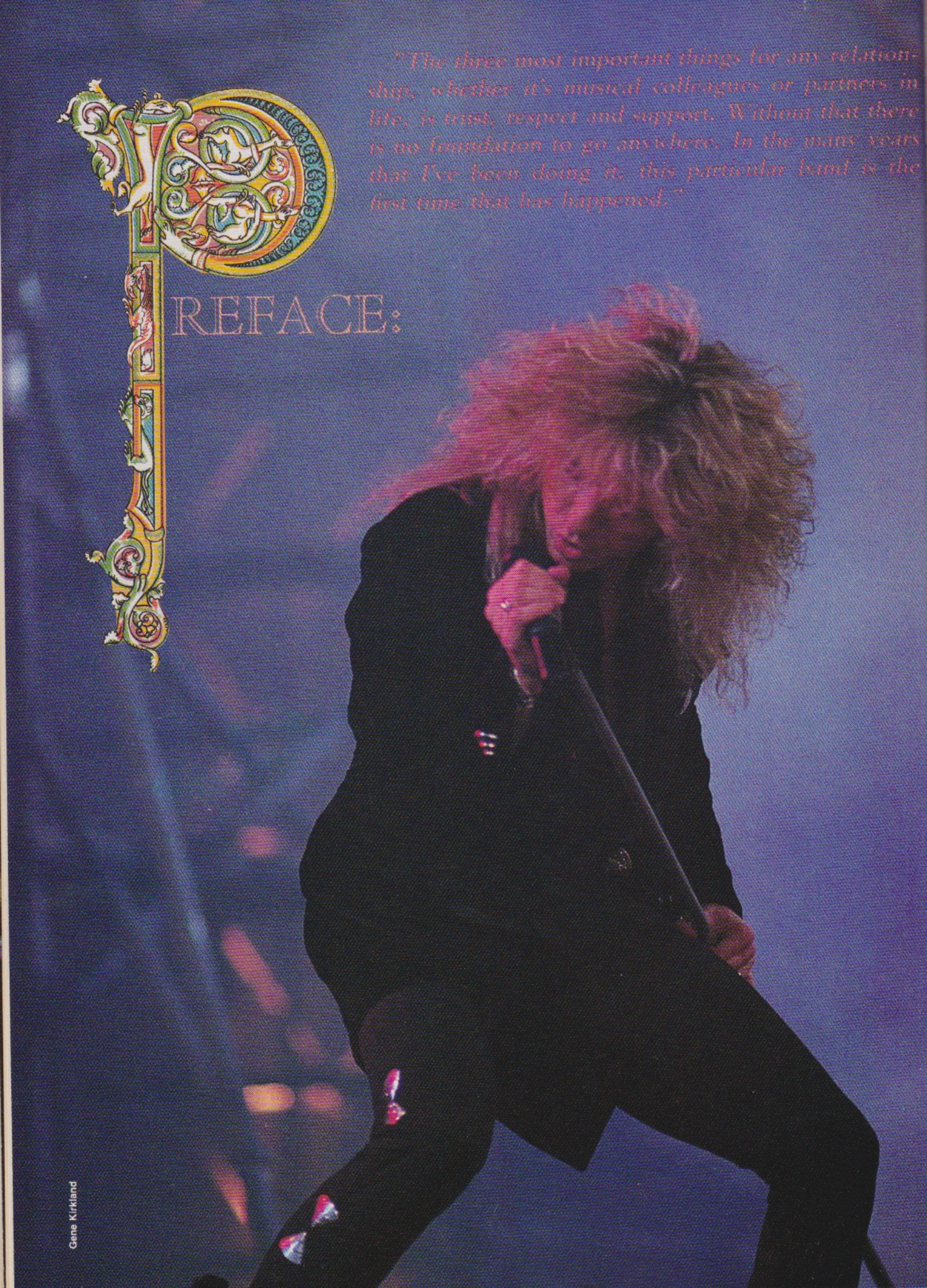


Gene Kirkland

The David Coverdale Story
His Lordship Right Here

Chapter I:

Ritchie Blackmore "Kidnapped"

In my baptism of fire with Deep Purple, Ritchie Blackmore and I got on extraordinarily well in the beginning. He fostered me. I was a kid, but I knew what I wanted. It was the blues in a commercial framework, without compromising integrity. I had no idea how big Purple were when I applied for the gig. Ritchie played magnificently, they all did—Glenn Hughes, Ian Paice and Jon Lord. A lot of the sound came from Jon Lord's left hand. Ritchie would love my blues tone—strangely enough, Paul Rogers and I are from the same area. I loved modal stuff, which suited Ritchie no end. The biggest problem in those days was that both Glenn Hughes and I came into Purple and both of us were listening to exactly the same kind of music. It was your extension of the blues—Stevie Wonder, Donny Hathaway, Sly. Had we been allowed to run riot into the Deep Purple toy shop, who knows what would have happened? I tried to stick to my respect for the image of Deep Purple. Regardless of what is written on the publishing credits, Ritchie and I wrote all the songs while we worked together. As a writer, it was ultimately frustrating, because my writing became an ever decreasing circle. I would present a song which in essence would be four minutes, and if there was an organ solo there had to be a guitar solo and by the time the song finished, the chorus was so far away from the final verse, you forgot it was a song. It became a vehicle for musically jacking off.

Ritchie was a remarkably exciting player. He's a rock and roller, which is why I'm disturbed to see how he went with Rainbow. Rainbow II could have been the launching pad for a new Zeppelin, as it were, or a new Deep Purple. Ritchie has this image in mind which you don't veer from. But you can't just turn around and say, this is what I want and I'm sticking to it. Life isn't like that, so how can music be like that? He formed a group of puppets when he formed Rainbow. "Play the drums like this, make your snare looser." Ian Paice would turn around and say, "Ritchie, this is my sound." Whether Paice was right or wrong, he stuck up for his integrity.

The one thing that frustrates me to no end is when I smell the potential of greatness and see it wasted and thrown away. For me, Ritchie has never realized his true potential as a musician. I've heard him play stuff and I've cried. I stood behind the amps sometimes in concert and heard the most remarkable blues playing. More than anything, I would have loved to have continued with him. We touched on wonderful music, like "Sail Away," on the *Burn* album, "Mistreated." They were wonderful vehicles for both of us. But his mentality, the

Decorative Letter courtesy *Decorative Alphabets* by Pat Russell, Crescent Books

way he works with people, was the negative thing that I learned from him, which I did not want to repeat and recreate. He was holding people for ransom because of his talent. I'm probably wrong, but I always had this image of Ritchie as a scrawny kid at school, who was picked on a great deal. Suddenly, a couple of years later, he finds out he has intense power, because of his talent. Most of the time I saw this power, unfortunately, it was abused.

I learned a great deal of good and bad from Ritchie, which I utilized in how I setup the framework of Whitesnake. It was not my intention to have such an in and out door with players. I've highlighted every player I've worked with in Whitesnake. Their finest musical moments have been with me, because I've encouraged or inspired them, regardless of what they say. I've never used Whitesnake as a vehicle for myself. Regardless of whatever reputation I have, I find it very easy to look at myself in the morning when I shave. There is a contentment that I made the right decisions. Those decisions were based on if anybody was compromising what Whitesnake was about. I experienced that with Purple, which in essence were five egomaniacs fighting for the spotlight, all believing that each of them was totally responsible for the success and none of them have equalled anything related to that, other than his Lordship, who is sitting here.

CHAPTER II:

TOMMY BOLIN

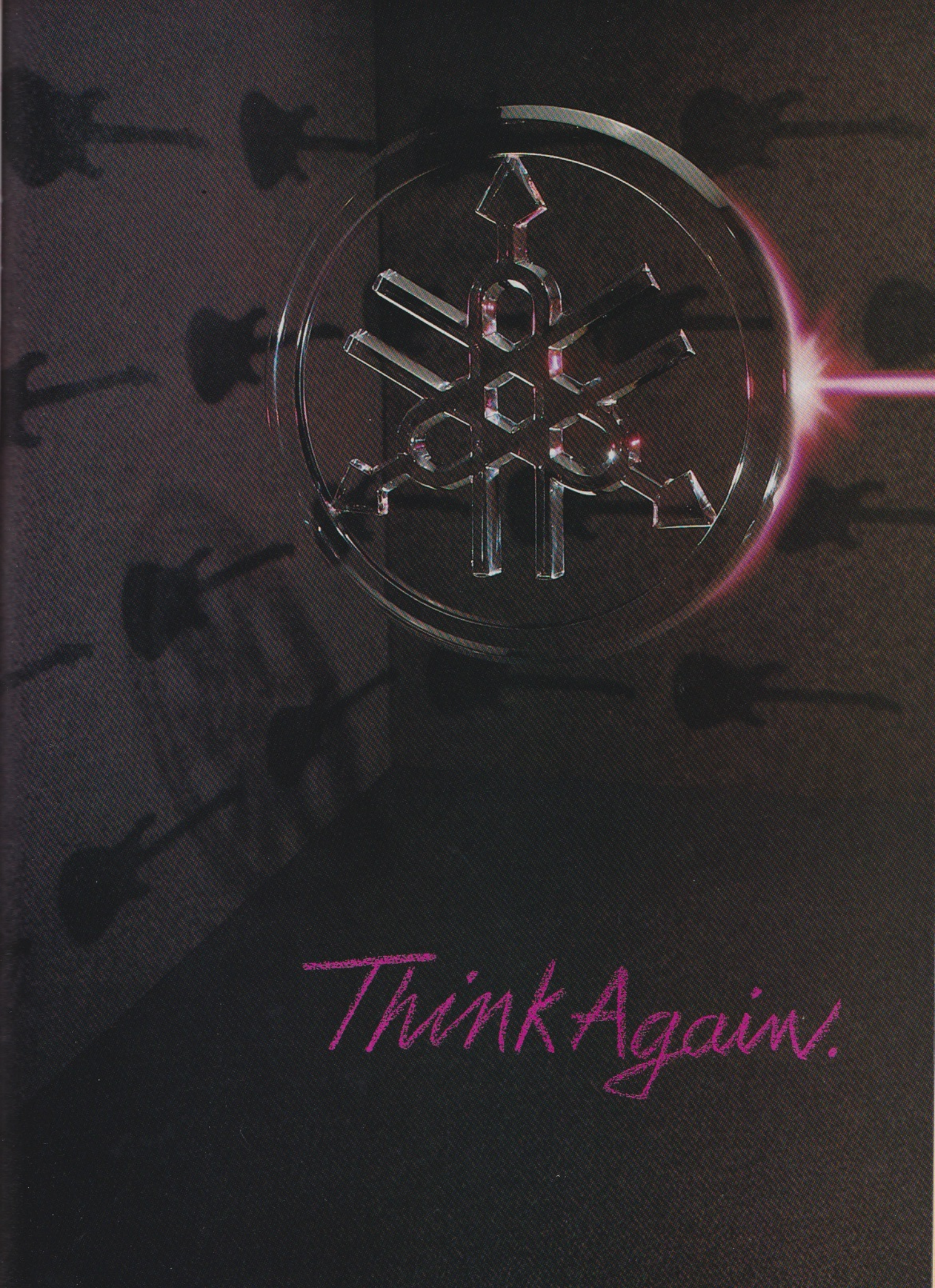
"The Ultimate Frustration"

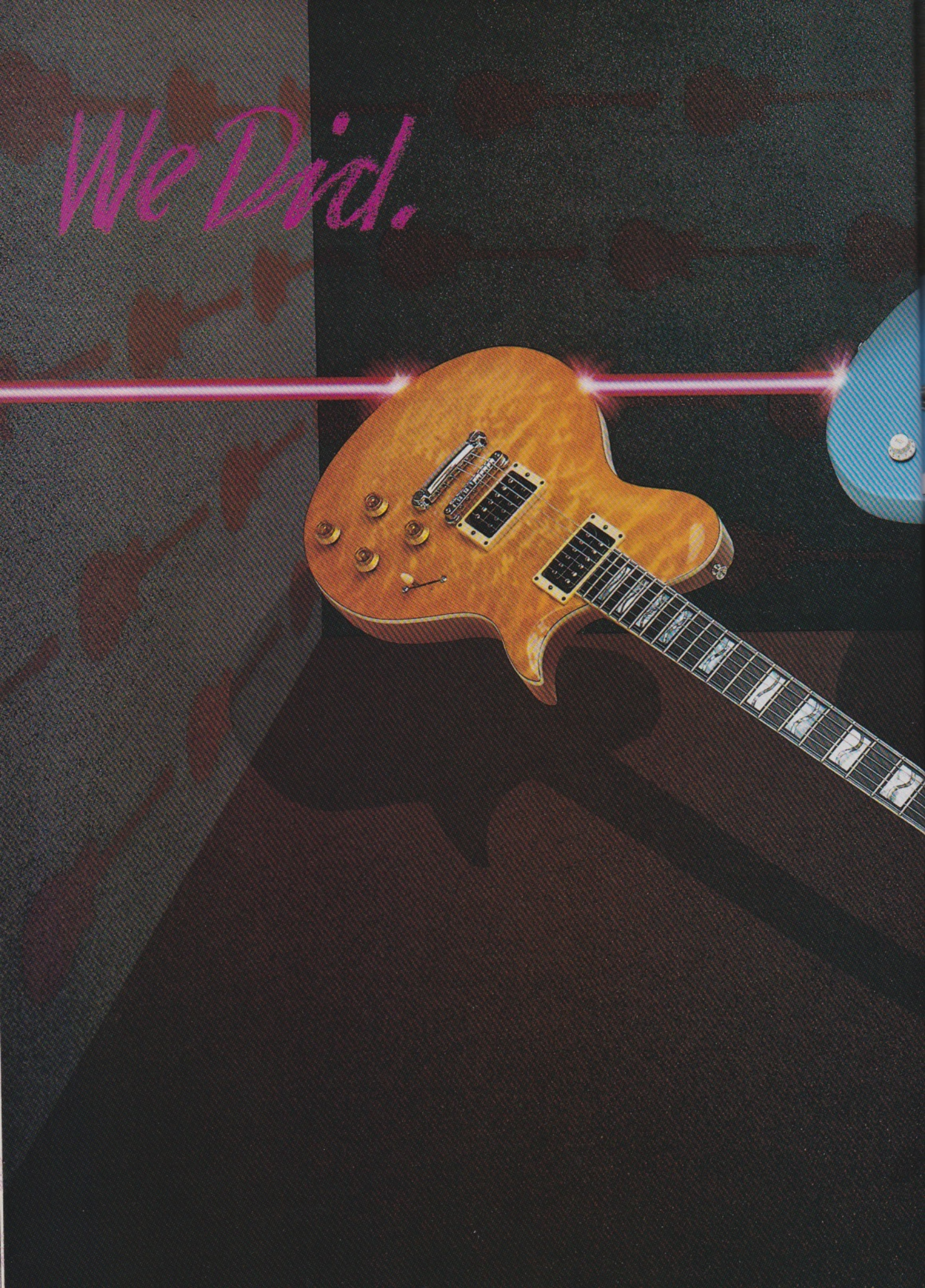
A retrospective on Tommy Bolin came out, called *The Ultimate Tommy*, and I was asked for a quote. I said I had a love/hate thing with Tommy. I loved who he was and what he could do. But I hated him for what he did to himself. I was the one who introduced him to Purple. I'd only heard *Spectrum* (Billy Cobham) and *Mind Transplant* (Alphonse Mouzon). I didn't know anything about him—I'd just heard this playing. His guitars were in hock when he came down to audition for Purple. Each of his fingernails was a different color. His hair was multicolored. He had cork-soled platform shoes, with green glittery socks and Moroccan trousers. He walked up to this rack of amps and turned it all up to 11 and proceeded to thrash out. The best he ever played was at the audition. He was most inspiring. Paice ran to the drums. Everybody just buzzed. It was great. It went downhill from there. Now he had access to money to get his guitars out, and then there was his ill-fated love affair with anything anybody offered him in terms of drugs. I hated what he did to himself. In terms of learning from him, I learned to exercise just 1% of common sense.

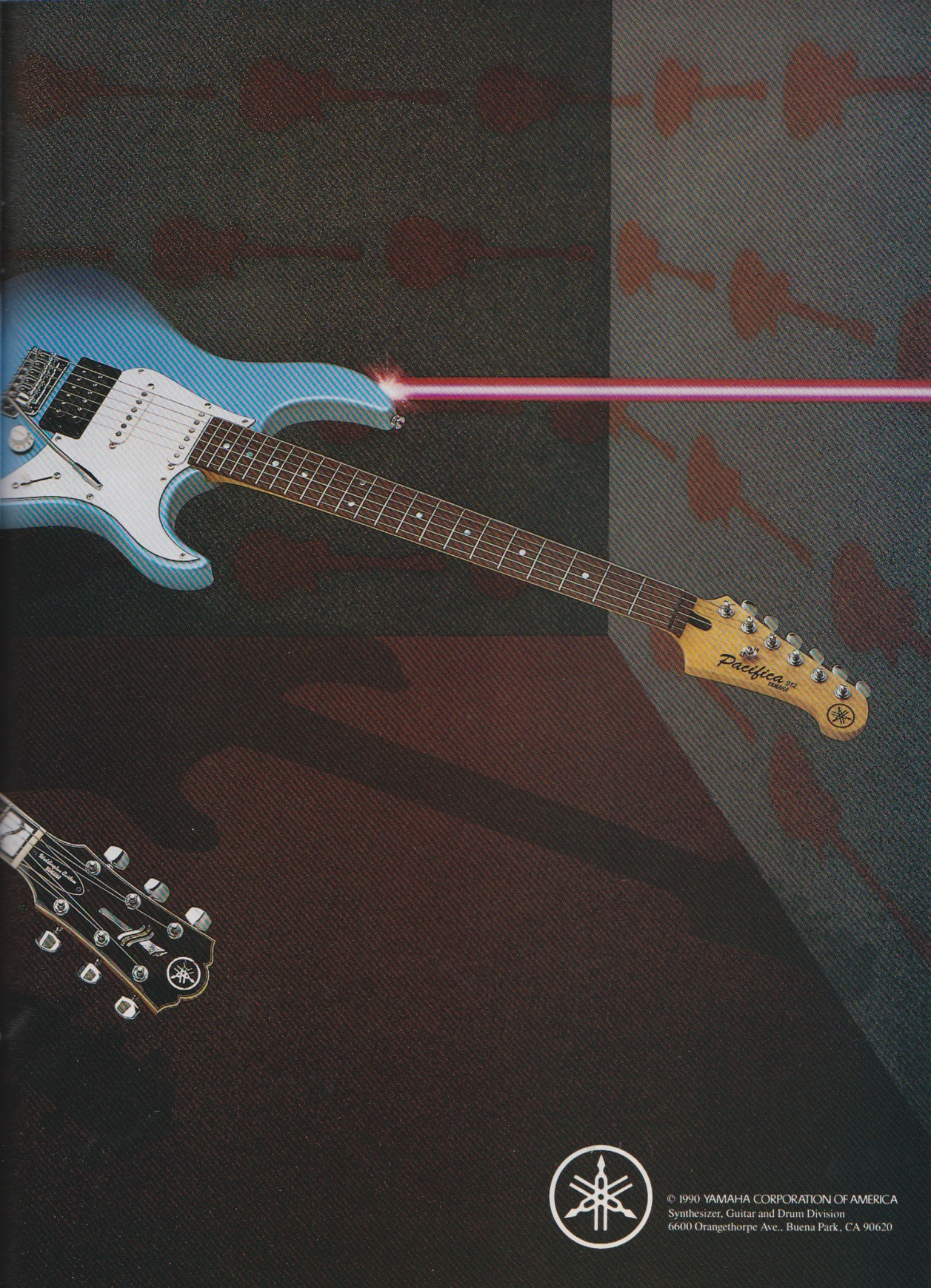
Tommy was ultimately extremely frustrating to work with because a lot of the time he wasn't coherent at all. The sad thing is he never realized his true potential because of his love affair with drugs. The Mouzon stuff, *Spectrum* and *Teaser* are a must-have in anybody's collection. I loved his *Teaser* work, which suffers from dreadful over-recording, because everybody was buzzed, but you have to accept the unfortunate production quality, because it's a fabulous album. There was some incredible stuff he did with Airto, just percussion and guitar, but they thought it wasn't there. He had moments of sheer brilliance. His biggest problem was that he replaced Joe Walsh in the James Gang, so everybody was going, "Where's Joe?" Of course, Ritchie was a main staple of Purple. There was a lot of shouts for Ritchie in the audience. Tommy'd get pissed and the audience would always win in that circumstance. It's tribal. If you alienate one person in the audience, the audience will ultimately be on that person's side.

Our collaboration was very superficial. I loved the ideas I was hearing and thought it was very encouraging for the future. Tommy was on *Come Taste the Band*, and an appalling live album. One reason it was appalling is that we didn't even know it was being recorded. When we'd gone to Indonesia, Tommy had done something very bad to his arm. He said he slept badly on it. I think it was something else. He really couldn't play, other than block chords. When we played the last concerts in Japan, which were recorded and released on an obscenity called *Last Concert in Japan*, you have an intense power trio, with Paice, Glenn and Jon Lord, and these labored guitar fills. Glenn and I, being the

Continued on Page 157


Think Again.


We Did.



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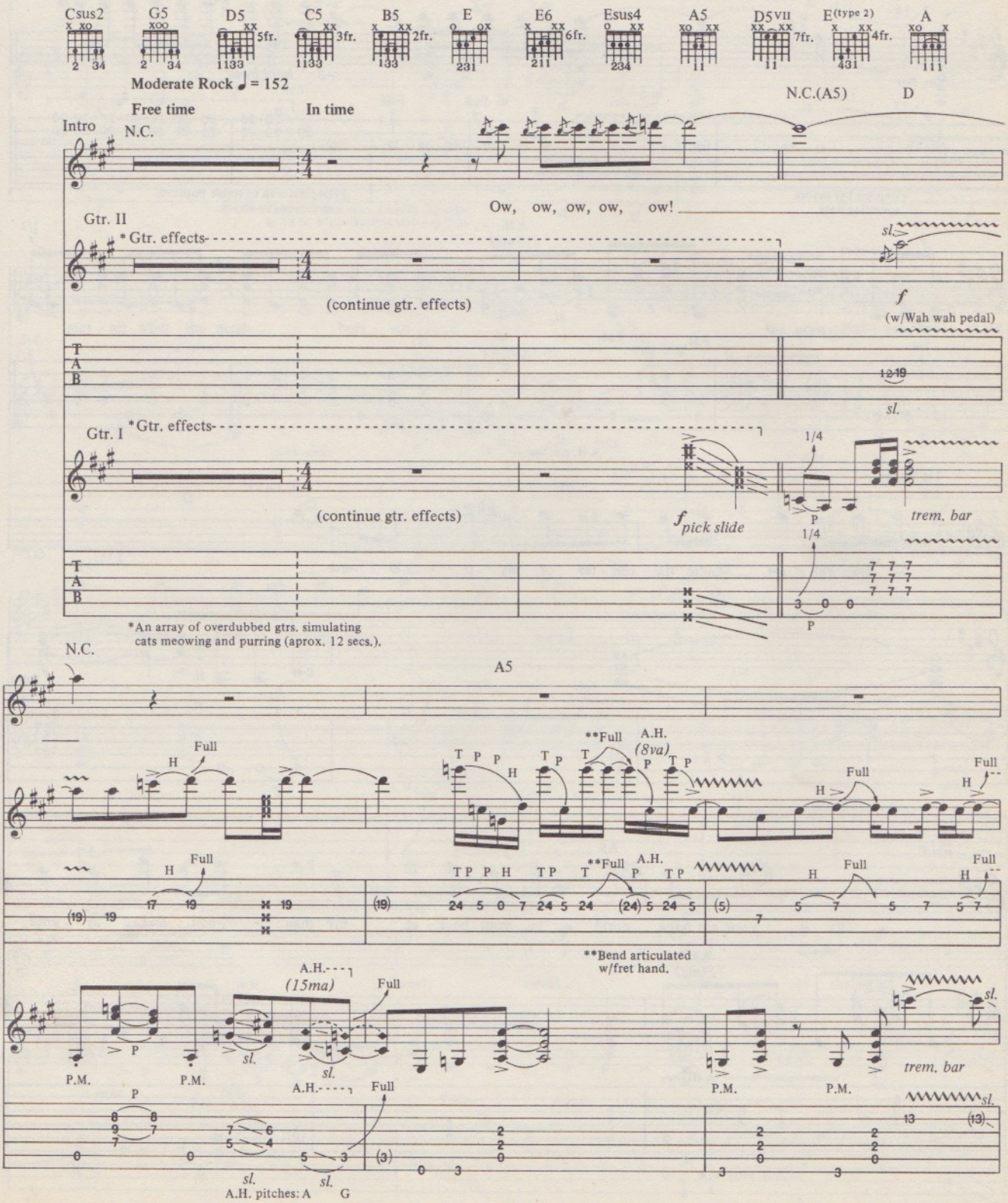
Tablature Explanation page 38

KITTEN'S GOT CLAWS

As Recorded by Whitesnake

(From the album SLIP OF THE TONGUE/Geffen Records)

Words and Music by David Coverdale and Adrian Vandenberg



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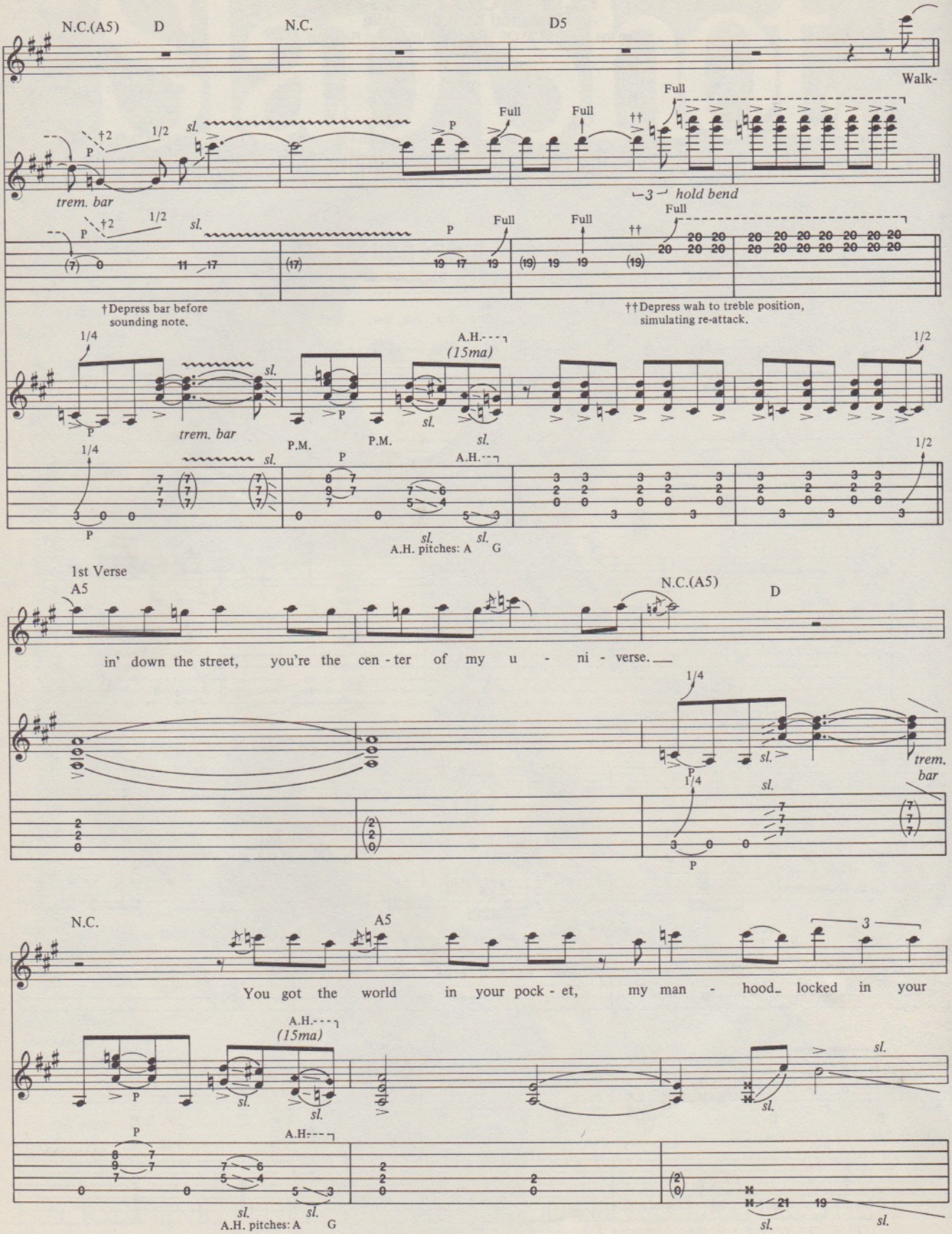
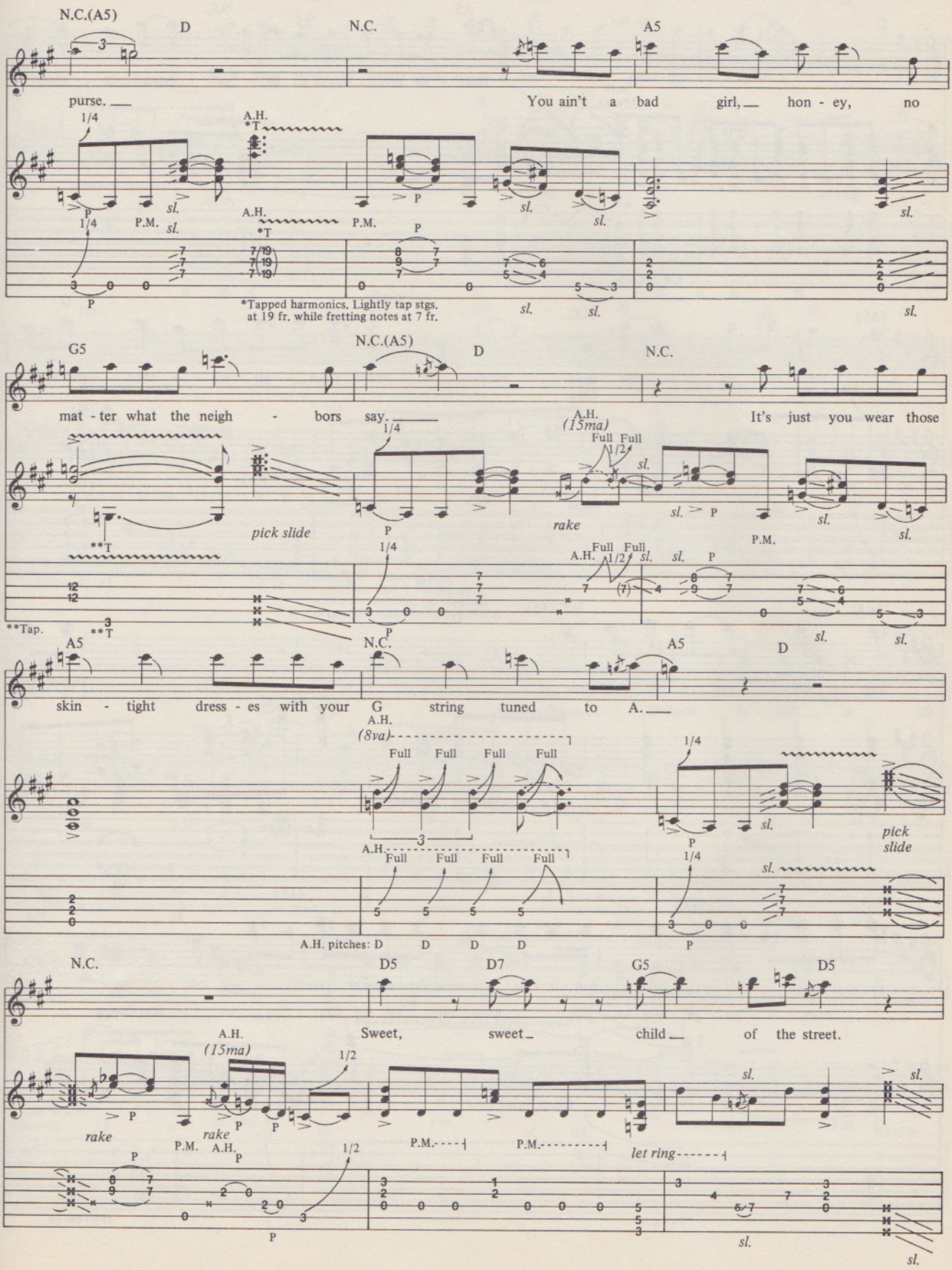
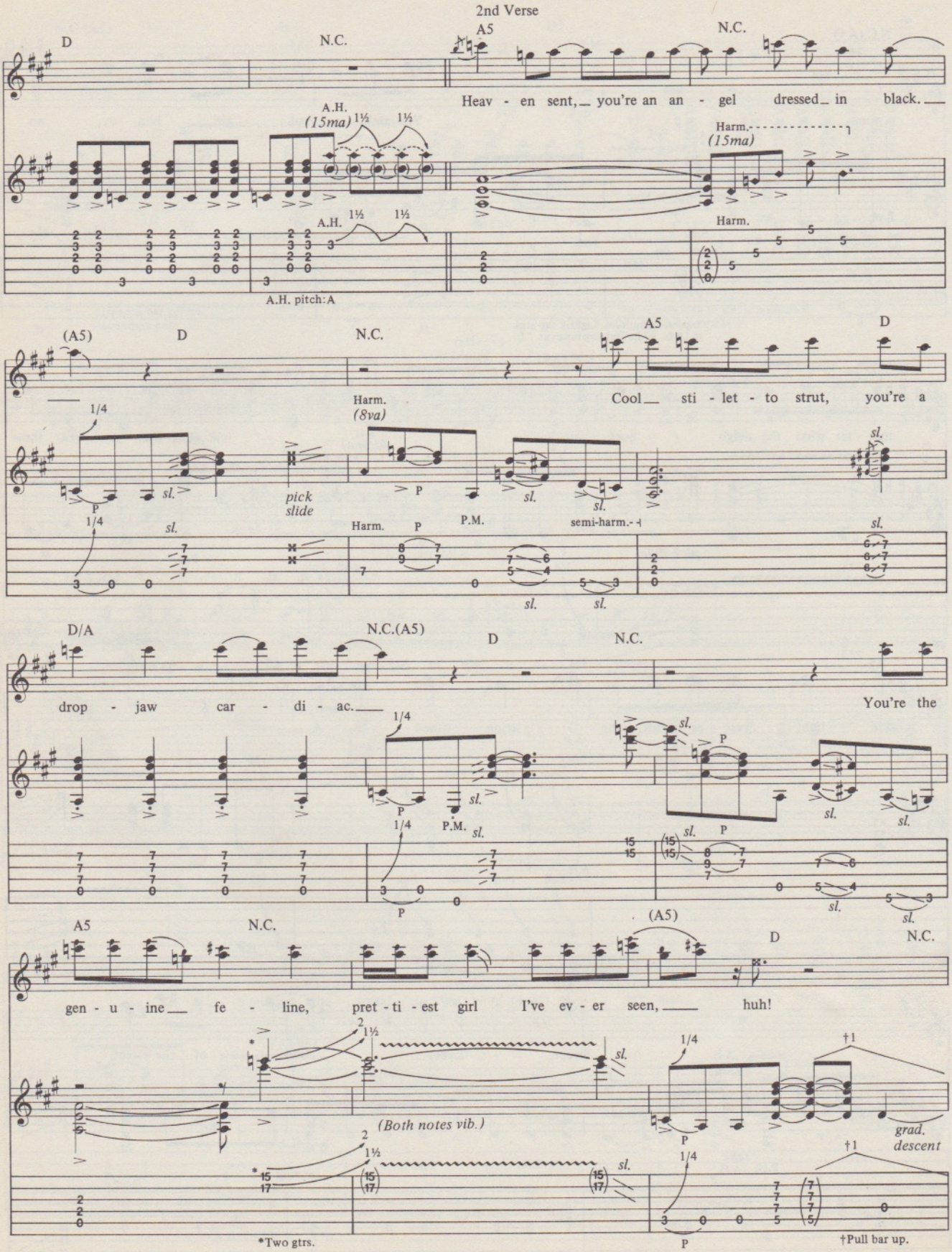
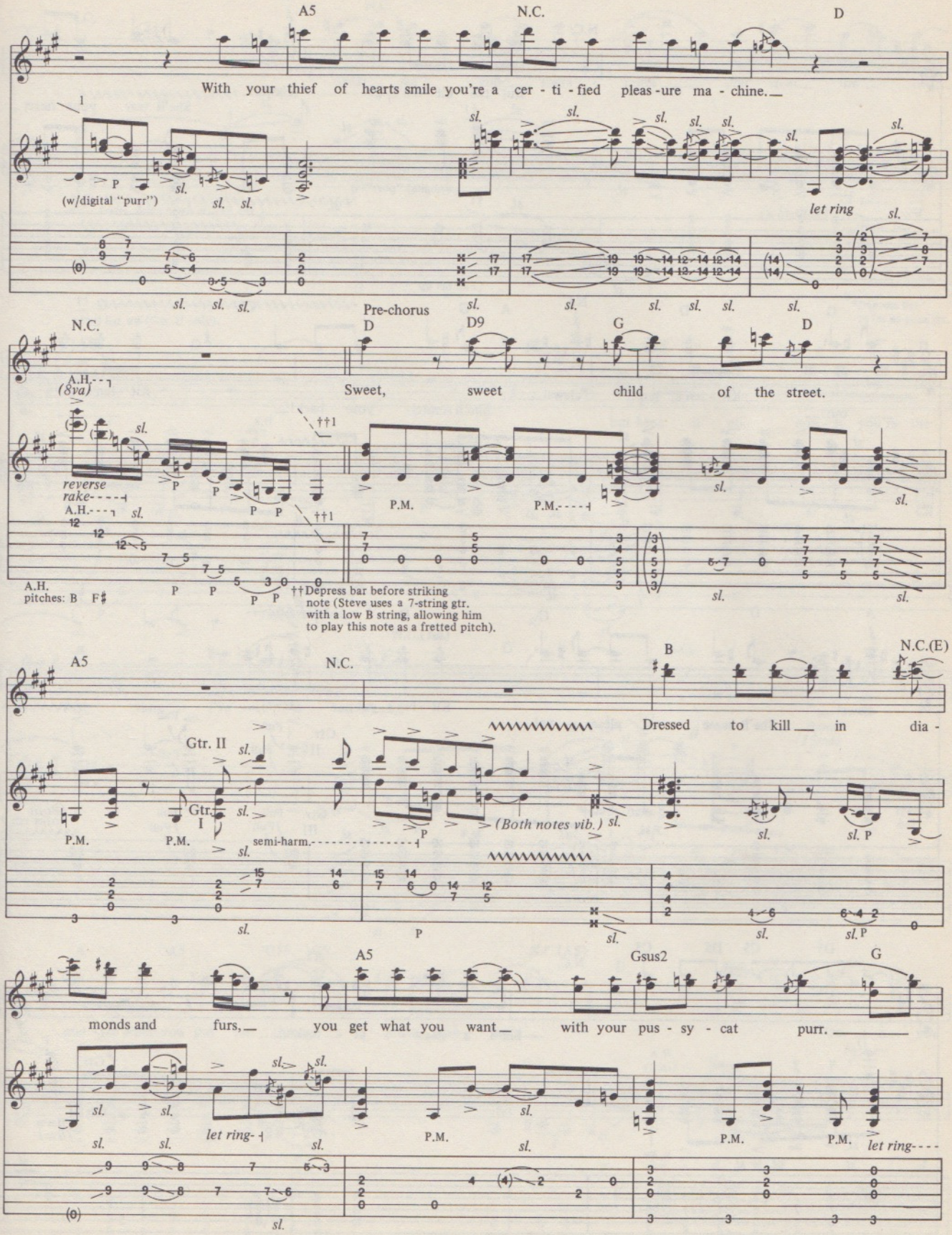
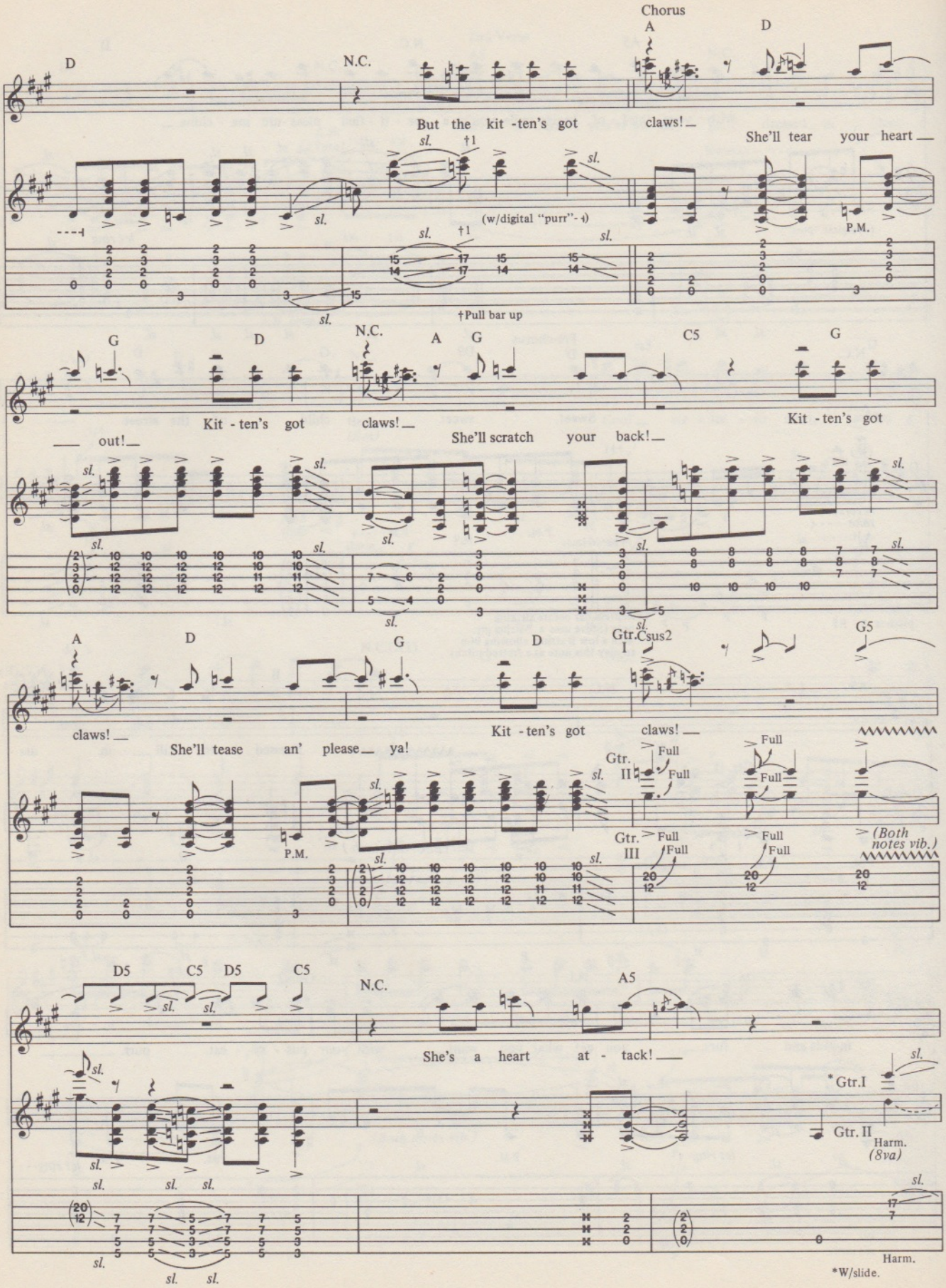
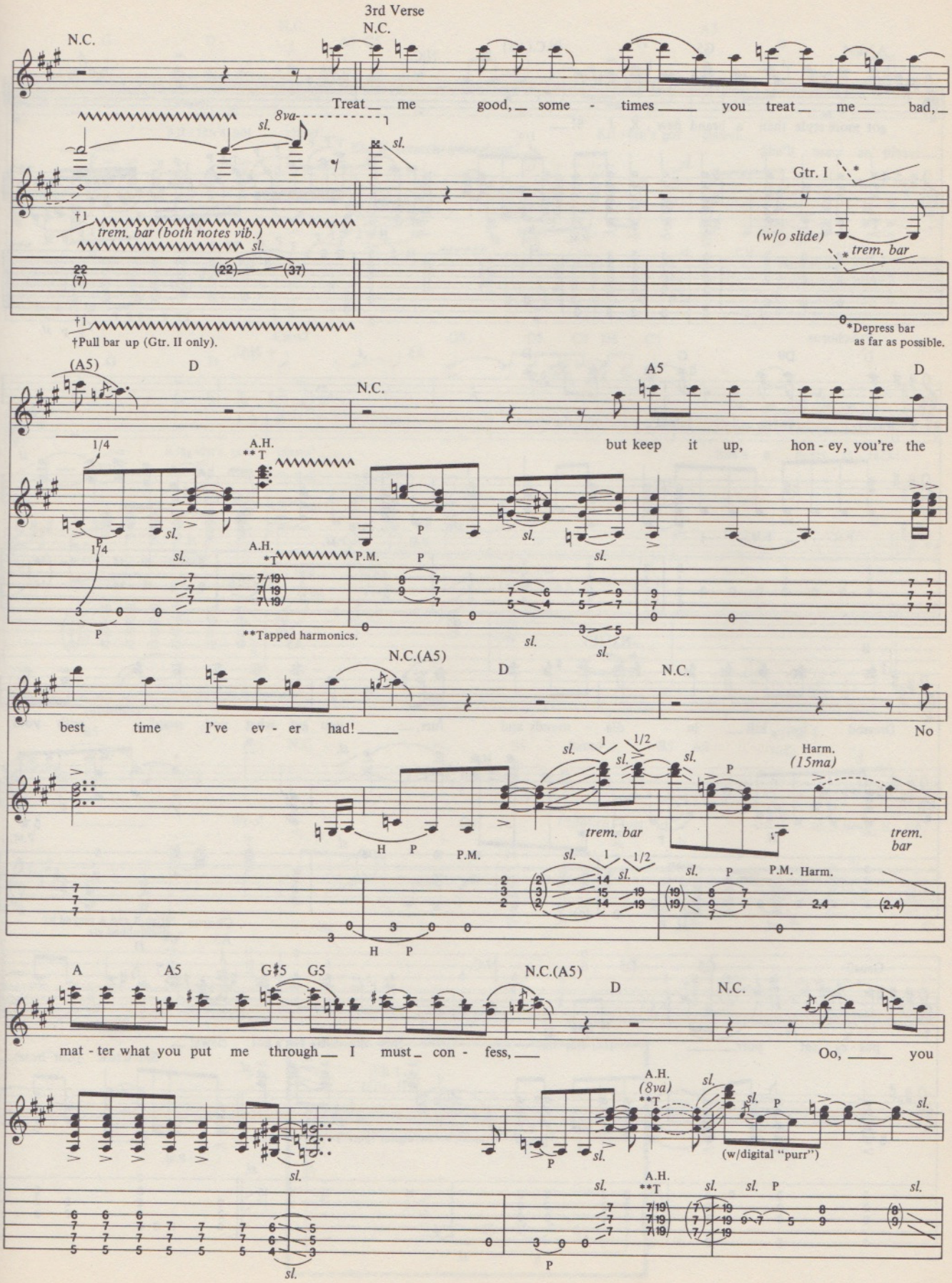

N.C.(A5)
D
N.C.
D5
Walk-
Full
Full
Full
trem. bar
hold bend
†Depress bar before sounding note.
††Depress wah to treble position, simulating re-attack.
A.H.
(15ma)
P.M.
A.H. pitches: A G
1st Verse
A5
N.C.(A5)
D
in' down the street, you're the cen - ter of my u - ni - verse.
N.C.
A5
You got the world in your pock - et, my man - hood locked in your

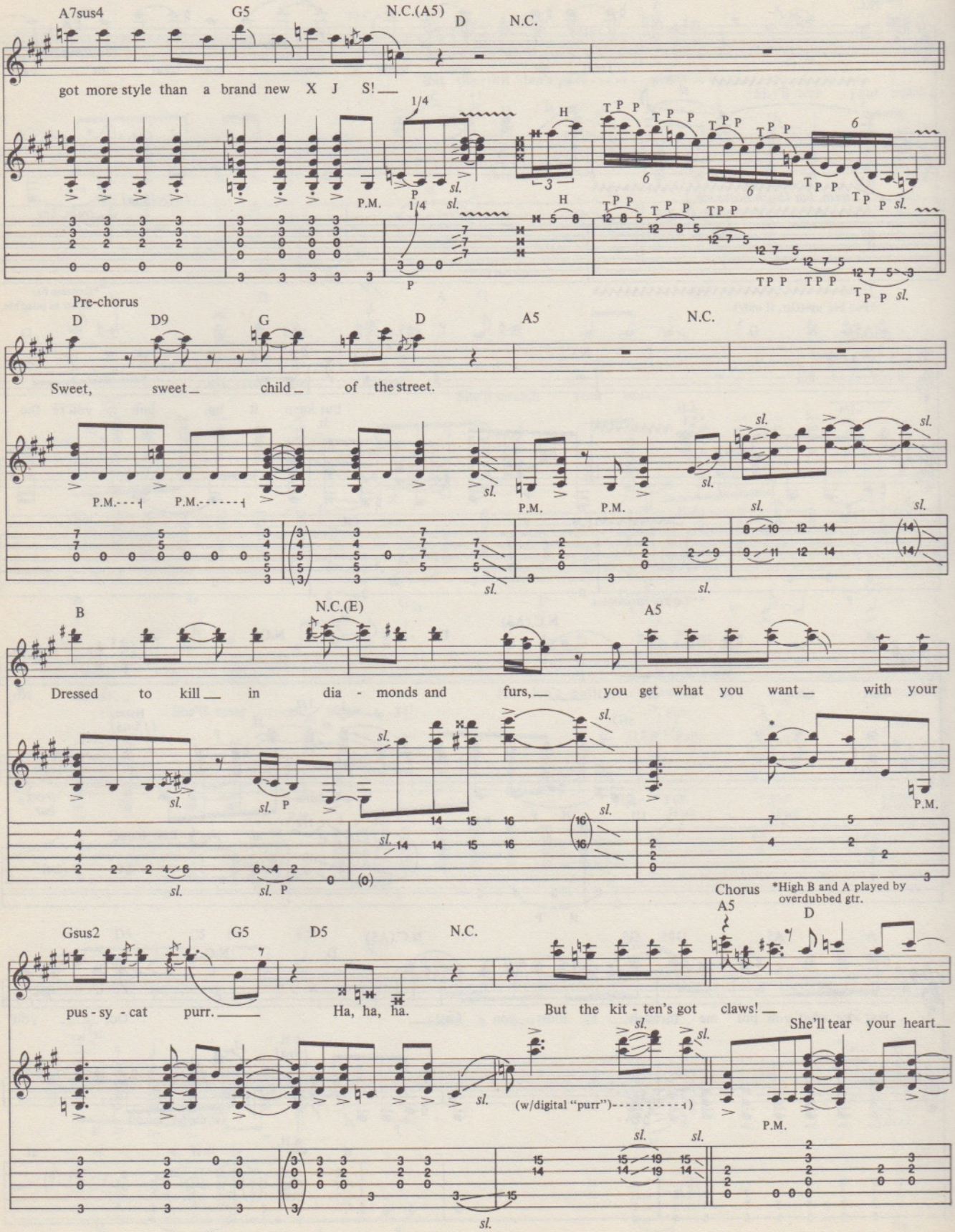

N.C.(A5)
D
N.C.
A5
purse.
You ain't a bad girl, hon - ey, no
A.H.
*T
P.M.
sl.
*Tapped harmonics. Lightly tap stgs. at 19 fr. while fretting notes at 7 fr.
G5
N.C.(A5)
D
N.C.
mat - ter what the neigh - bors say.
It's just you wear those
A.H.
(15ma)
Full
1/2
pick slide
rake
**T
**Tap.
A5
N.C.
A5
D
skin - tight dress - es with your G string tuned to A.
A.H.
(8va)
Full
pick slide
A.H. pitches: D D D D
N.C.
D5
D7
G5
D5
Sweet, sweet child of the street.
A.H.
(15ma)
rake
P.M.
let ring

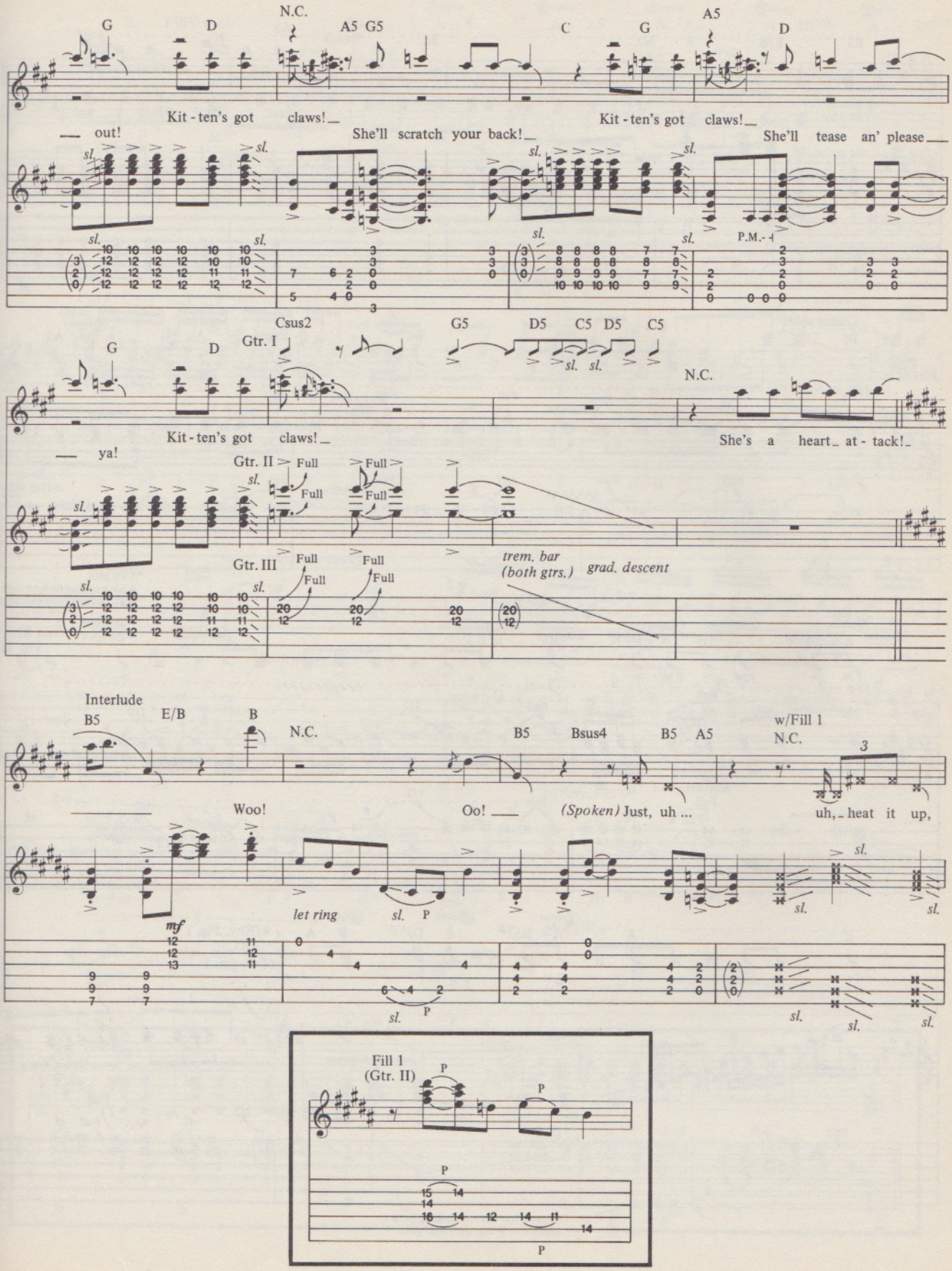

2nd Verse
D
N.C.
A5
N.C.
Heav - en sent, you're an an - gel dressed in black.
A.H.
(15ma)
1½
1½
Harm.
(15ma)
A.H.
1½
1½
Harm.
A.H. pitch: A
(A5)
D
N.C.
A5
D
Cool sti - let - to strut, you're a
1/4
Harm.
(8va)
pick
slide
P.M.
semi-harm.
D/A
N.C.(A5)
D
N.C.
drop - jaw car - di - ac.
You're the
1/4
P.M.
A5
N.C.
(A5)
D
N.C.
gen - u - ine fe - line, pret - ti - est girl I've ev - er seen, huh!
(Both notes vib.)
grad.
descent
*Two gtrs.
†Pull bar up.

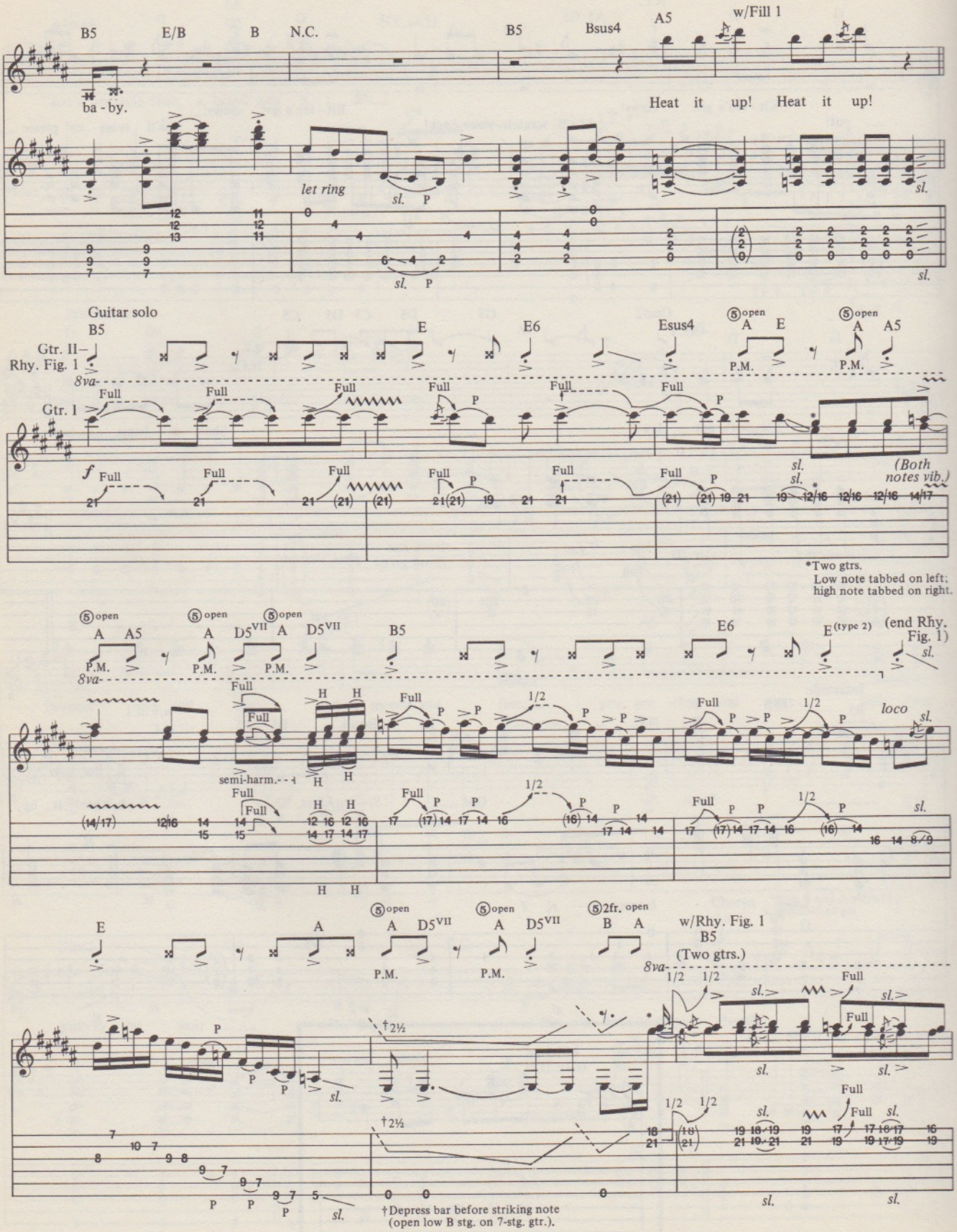

A5
N.C.
D
With your thief of hearts smile you're a cer - ti - fied pleas - ure ma - chine.
(w/digital "purr")
let ring
N.C.
Pre-chorus
D
D9
G
D
Sweet, sweet child of the street.
(8va)
reverse rake
A.H.
P.M.
A.H. pitches: B F♯
†† Depress bar before striking note (Steve uses a 7-string gtr. with a low B string, allowing him to play this note as a fretted pitch).
A5
N.C.
B
N.C.(E)
Dressed to kill in dia -
Gtr. II
Gtr. I
P.M.
semi-harm.
(Both notes vib.)
monds and furs, you get what you want with your pus - sy - cat purr.
A5
Gsus2
G
let ring
P.M.

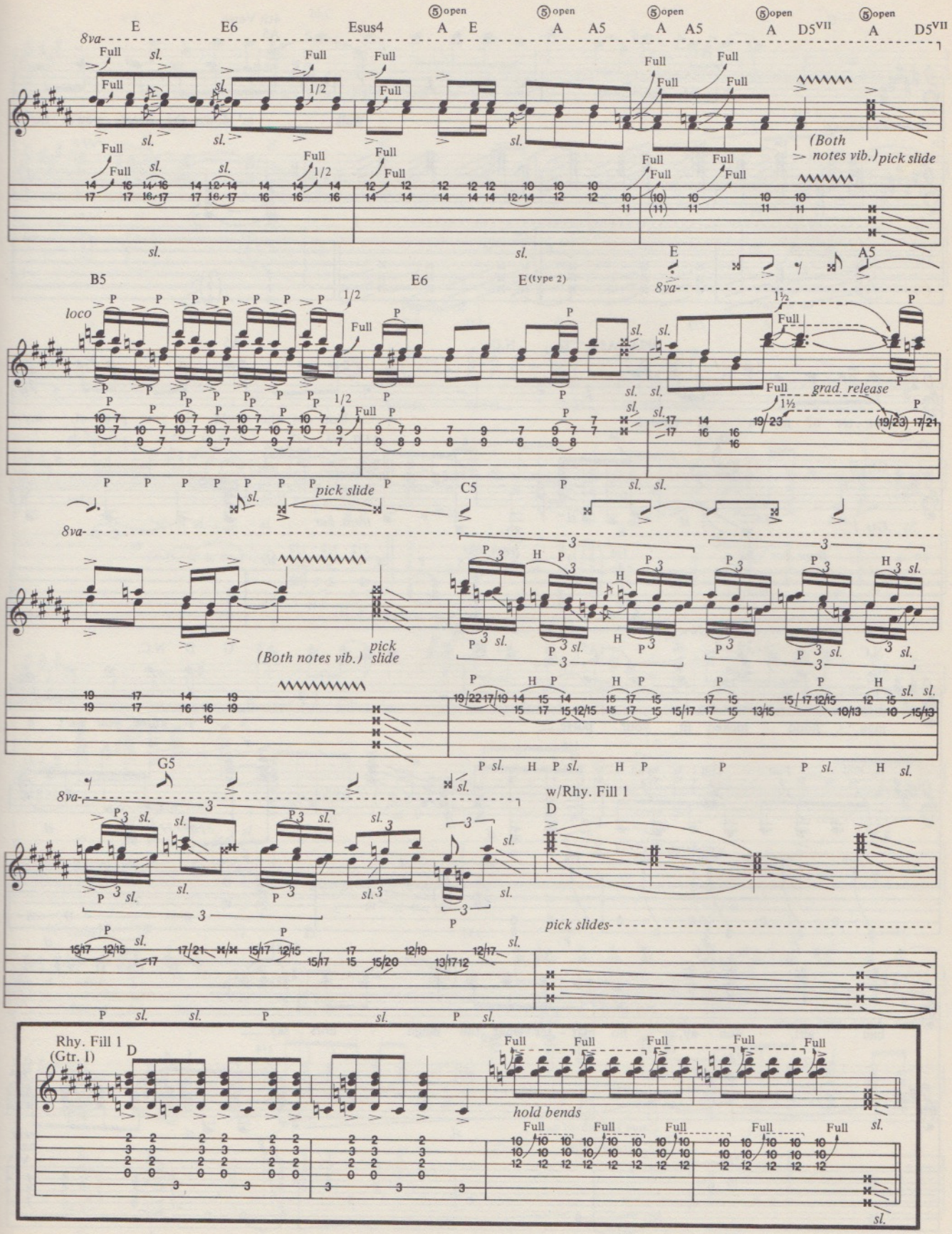

Chorus
D
N.C.
A
D
But the kit-ten's got claws!
She'll tear your heart
(w/digital "purr"-)
P.M.
†Pull bar up
G
D
N.C.
A
G
C5
G
out!
Kit-ten's got claws!
She'll scratch your back!
Kit-ten's got
A
D
G
D
Gtr. I
Csus2
G5
claws!
She'll tease an' please ya!
Kit-ten's got claws!
Gtr. II
Full
Gtr. III
(Both notes vib.)
D5
C5
D5
C5
N.C.
A5
She's a heart at-tack!
*Gtr. I
Gtr. II
Harm.
(8va)
Harm.
*W/slide.

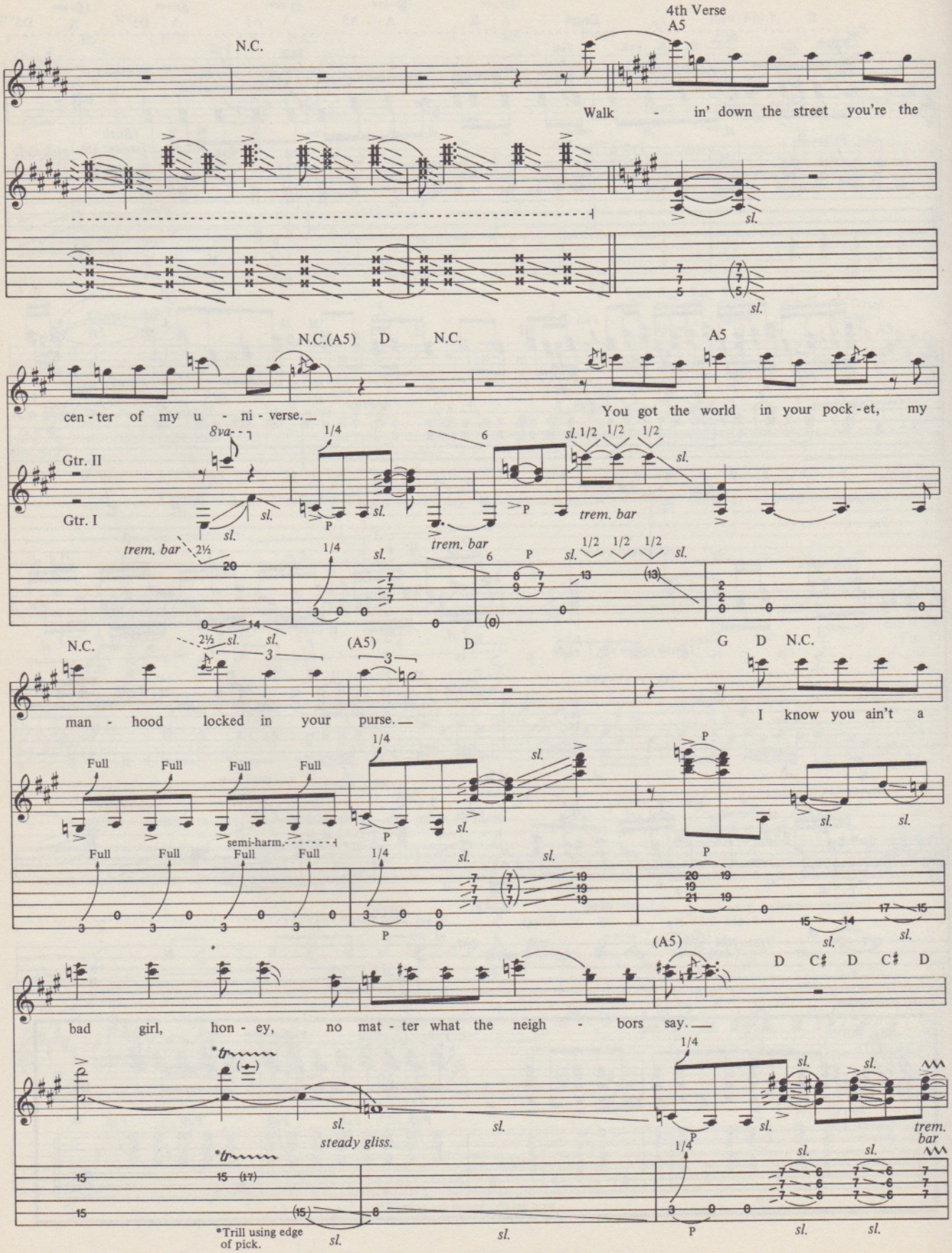

3rd Verse
N.C.
Treat me good, some - times you treat me bad,
8va
sl.
Gtr. I
†1
trem. bar (both notes vib.)
(w/o slide)
trem. bar
*Depress bar as far as possible.
†Pull bar up (Gtr. II only).
(A5)
D
A5
but keep it up, hon - ey, you're the
A.H.
**T
P.M.
**Tapped harmonics.
N.C.(A5)
best time I've ev - er had!
No
Harm.
(15ma)
trem. bar
A
G♯5
G5
mat - ter what you put me through I must con - fess,
Oo, you
(w/digital "purr")

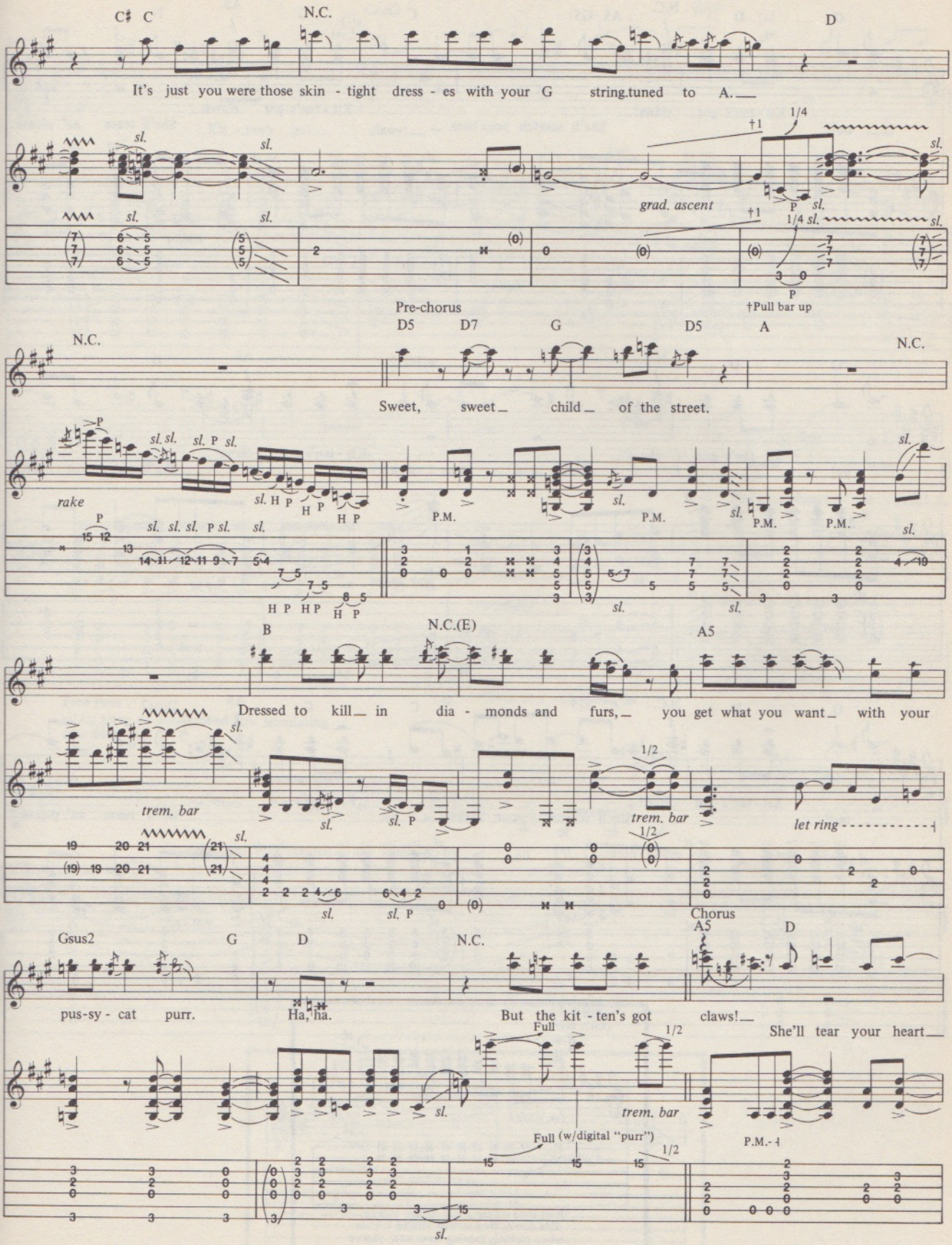

A7sus4
G5
N.C.(A5)
D
N.C.
got more style than a brand new X J S!
P.M.
Pre-chorus
D
D9
G
D
A5
N.C.
Sweet, sweet child of the street.
B
N.C.(E)
A5
Dressed to kill in dia - monds and furs, you get what you want with your
Chorus
*High B and A played by overdubbed gtr.
Gsus2
G5
D5
N.C.
A5
D
pus - sy - cat purr.
Ha, ha, ha.
But the kit - ten's got claws!
She'll tear your heart
(w/digital "purr")


G D N.C. A5 G5 C G A5 D
Kit - ten's got claws!
out!
She'll scratch your back!
Kit - ten's got claws!
She'll tease an' please
sl.
P.M.
Csus2 G5 D5 C5 D5 C5
Gtr. I
G D
Kit - ten's got claws!
ya!
N.C.
She's a heart at - tack!
Gtr. II
Full
Gtr. III
trem. bar
(both gtrs.)
grad. descent
Interlude
B5 E/B B
N.C. B5 Bsus4 B5 A5
w/Fill 1
N.C.
Woo!
Oo!
(Spoken) Just, uh ...
uh, heat it up,
let ring
mf
P
Fill 1
(Gtr. II)


B5
E/B
B
N.C.
B5
Bsus4
A5
w/Fill 1
ba - by.
Heat it up! Heat it up!
let ring
sl.
P
Guitar solo
B5
E
E6
Esus4
A E
A A5
Gtr. II–
Rhy. Fig. 1
8va
Gtr. I
Full
P.M.
(Both notes vib.)
*Two gtrs.
Low note tabbed on left;
high note tabbed on right.
A A5
A D5VII A D5VII
B5
E6
E(type 2)
(end Rhy. Fig. 1)
semi-harm.
H
1/2
loco
E
A
A D5VII
B A
w/Rhy. Fig. 1
B5
(Two gtrs.)
†2½
†Depress bar before striking note
(open low B stg. on 7-stg. gtr.).


E
E6
Esus4
A E
A A5
A A5
A D5VII
A D5VII
8va-
Full
sl.
1/2
(Both notes vib.)
pick slide
B5
E6
E (type 2)
loco
grad. release
pick slide
C5
(Both notes vib.)
pick slide
G5
w/Rhy. Fill 1
D
pick slides-
Rhy. Fill 1
(Gtr. I)
hold bends


4th Verse
A5
N.C.
Walk - in' down the street you're the
N.C.(A5) D N.C.
A5
cen - ter of my u - ni - verse.
You got the world in your pock - et, my
Gtr. II
Gtr. I
trem. bar
N.C.
(A5) D
G D N.C.
man - hood locked in your purse.
I know you ain't a
Full
semi-harm.
(A5)
D C♯ D C♯ D
bad girl, hon - ey, no mat - ter what the neigh - bors say.
steady gliss.
*Trill using edge of pick.


C♯ C
N.C.
D
It's just you were those skin - tight dress - es with your G string.tuned to A.
sl.
†1
1/4
P
grad. ascent
†Pull bar up
Pre-chorus
D5 D7 G D5 A
N.C.
Sweet, sweet child of the street.
rake
H P
P.M.
B
N.C.(E)
A5
Dressed to kill in dia - monds and furs, you get what you want with your
trem. bar
1/2
let ring
Gsus2 G D
N.C.
Chorus
A5 D
pus-sy - cat purr. Ha, ha.
But the kit - ten's got claws!
She'll tear your heart
Full
Full (w/digital "purr")

G D N.C. A5 G5 C G A5 D

Kit - ten's got claws! — She'll scratch your back! — Kit - ten's got claws! — She'll tease an' please — out!

sl. P.M.

G D N.C. w/Fill 2 A5 D

Kit - ten's got claws! — She'll blow — your — stack! — Kit - ten's got claws! — She'll tear your heart — ya!

sl. pick slide P.M.

G D N.C. A5 G5 C G A5 Dsus2

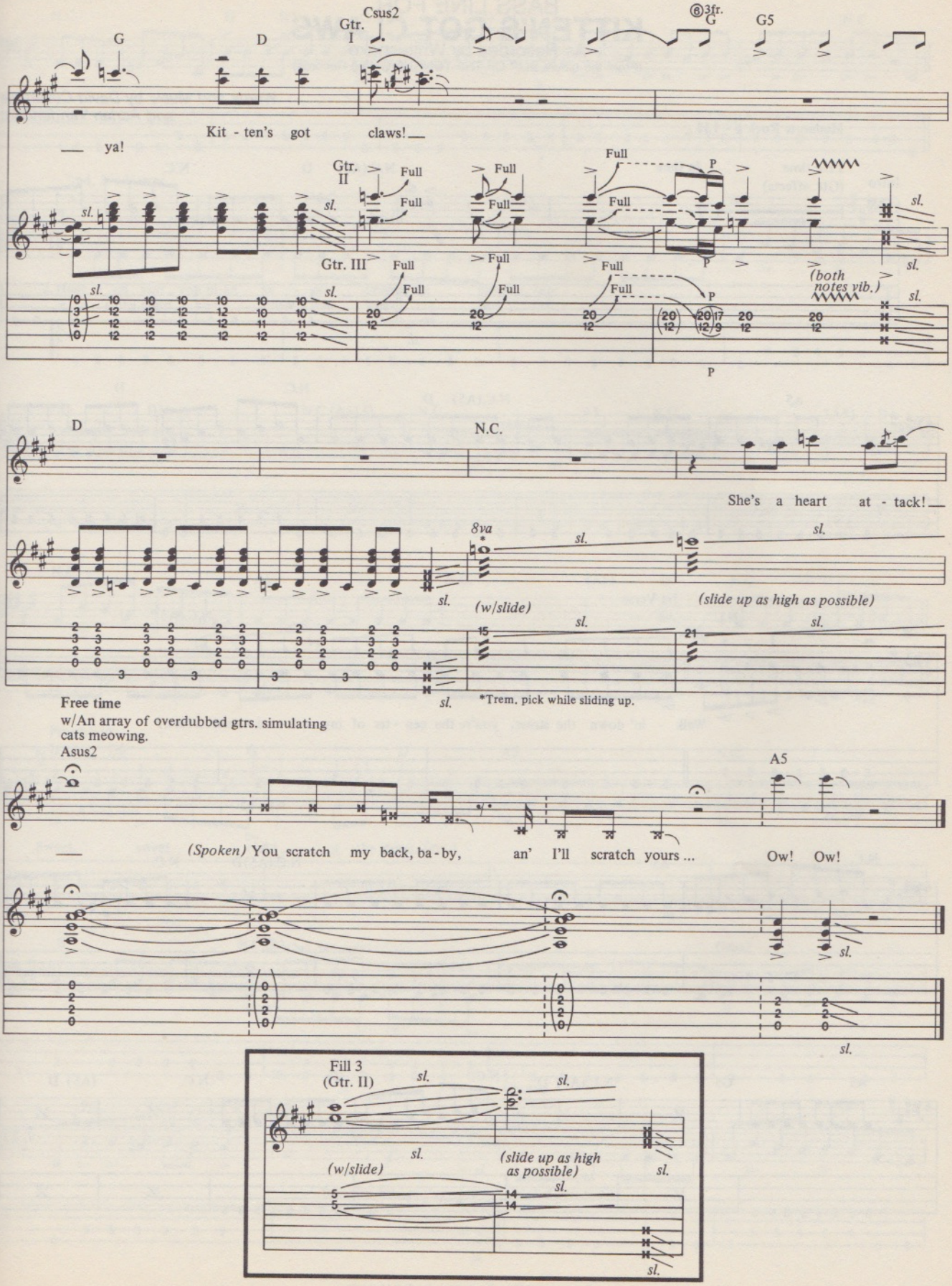
Kit - ten's got claws! — She'll scratch — your back! — Kit - ten's got claws! — She'll tease an' please — out!

sl. P.M.

Fill 2
(Gtr. II)

8va- sl. (w/slide)

*Rest slide on stgs. over bridge pickup, slide down, then slowly ascend w/slide while picking, moving from neck pickup back up towards bridge pickup.


G
D
Csus2
Gtr. I
3fr.
G
G5
Kit - ten's got claws!
ya!
Gtr. II
Full
sl.
P
Gtr. III
(both notes vib.)
D
N.C.
She's a heart at - tack!
8va
(w/slide)
(slide up as high as possible)
Free time
w/An array of overdubbed gtrs. simulating cats meowing.
*Trem. pick while sliding up.
Asus2
A5
(Spoken) You scratch my back, ba-by, an' I'll scratch yours ...
Ow! Ow!
Fill 3
(Gtr. II)
(w/slide)
(slide up as high as possible)

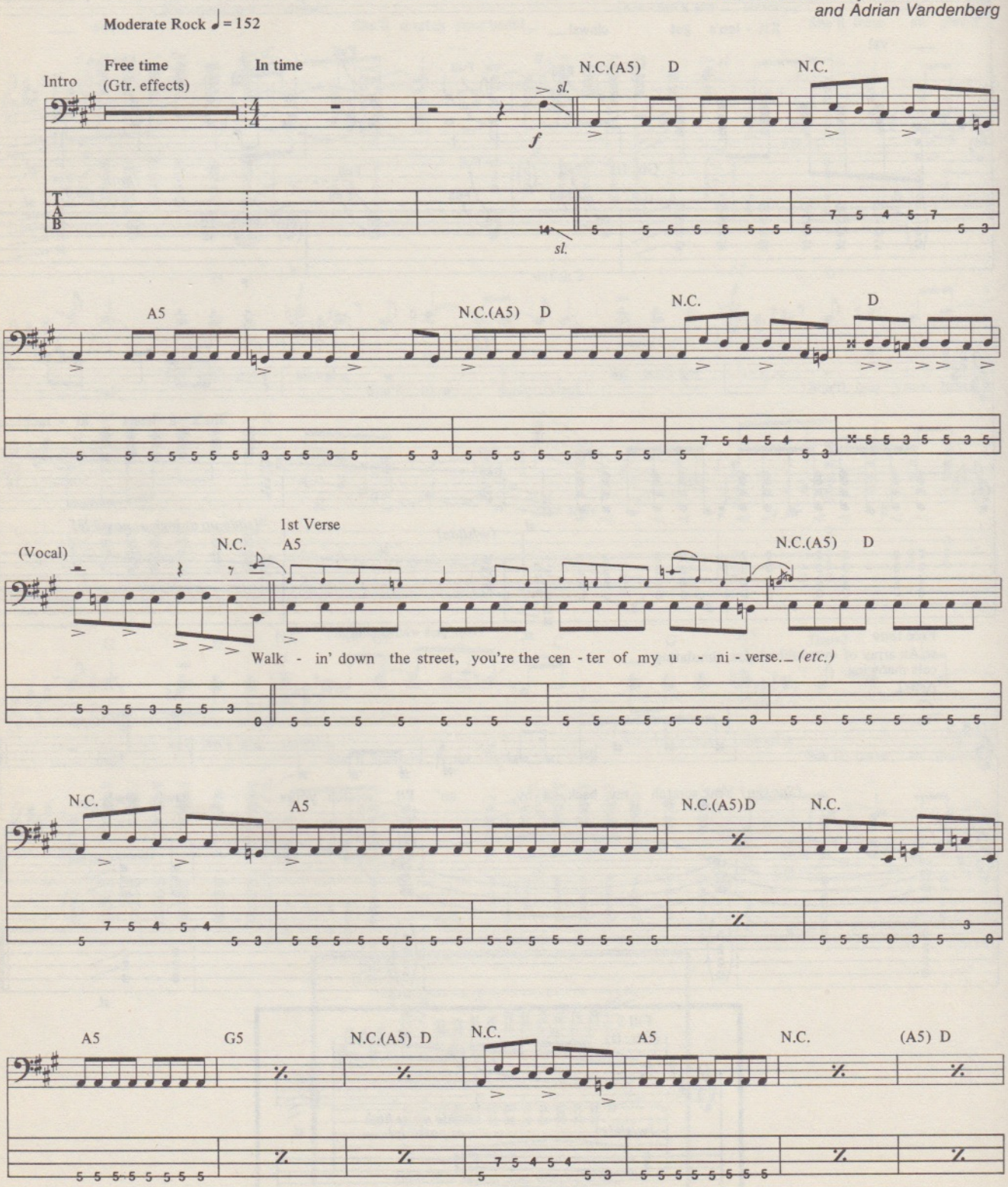
BASS LINE FOR

KITTEN'S GOT CLAWS

As Recorded by Whitesnake

(From the album SLIP OF THE TONGUE/Geffen Records)

Words and Music by David Coverdale and Adrian Vandenberg



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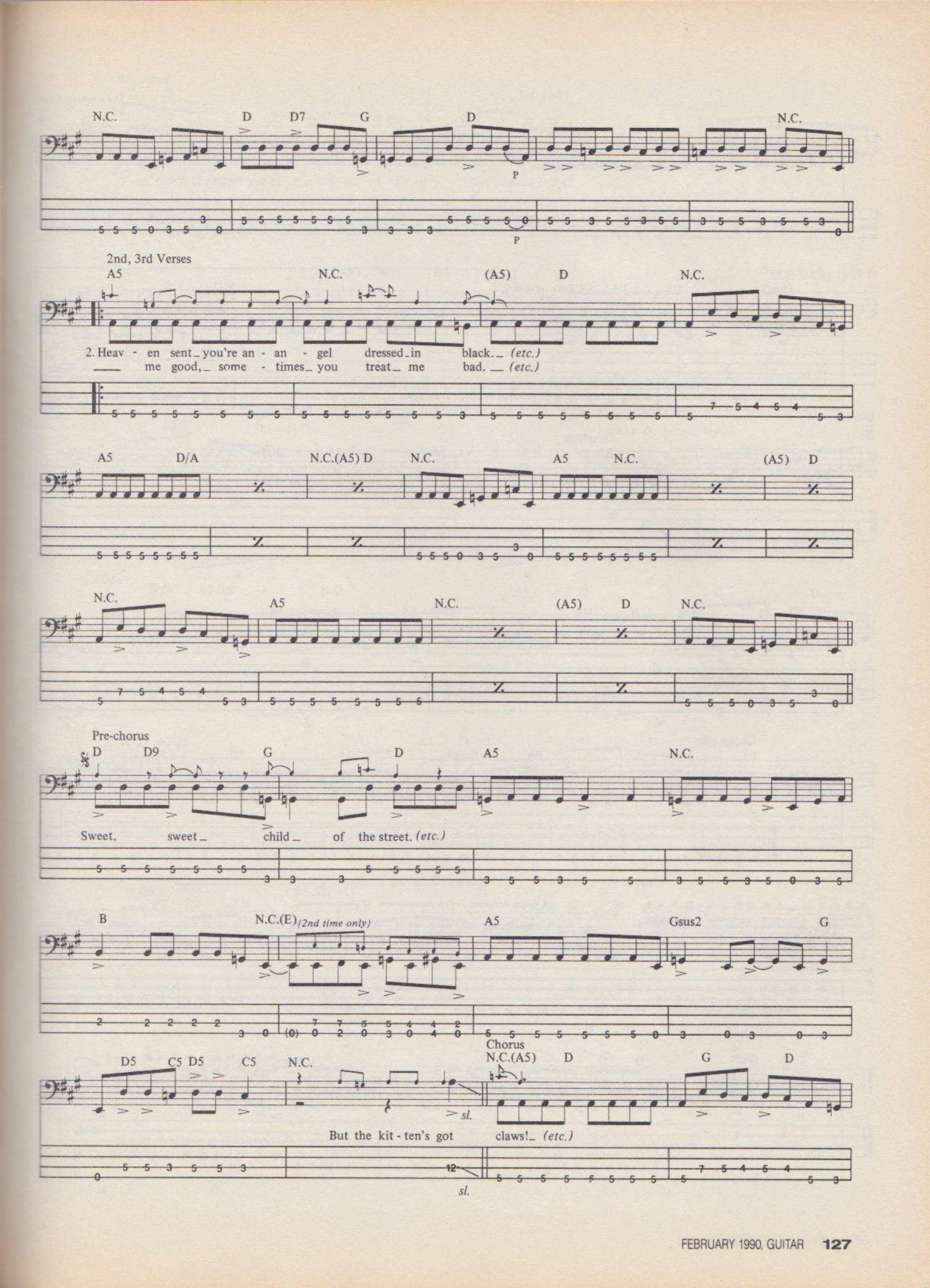
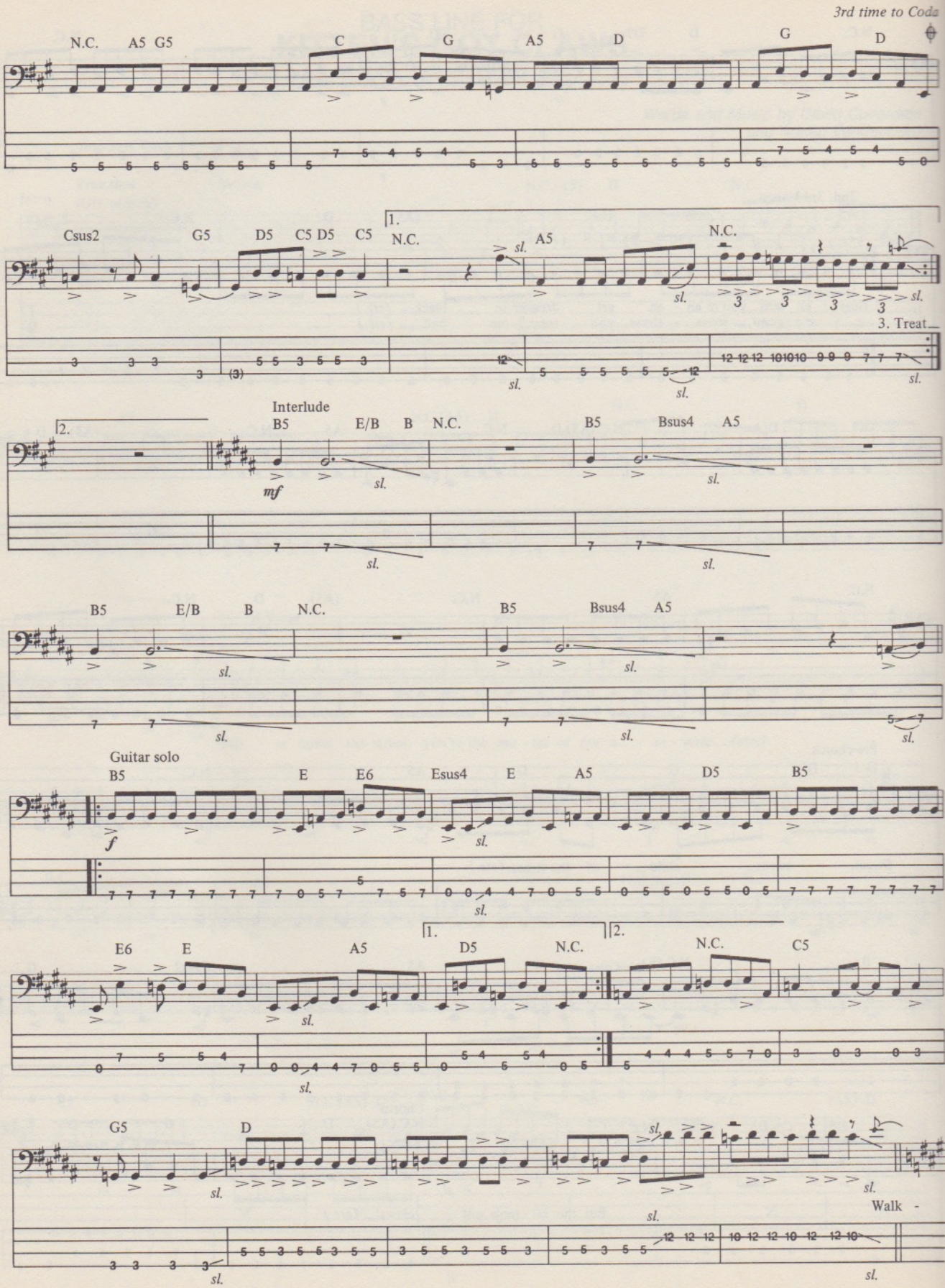
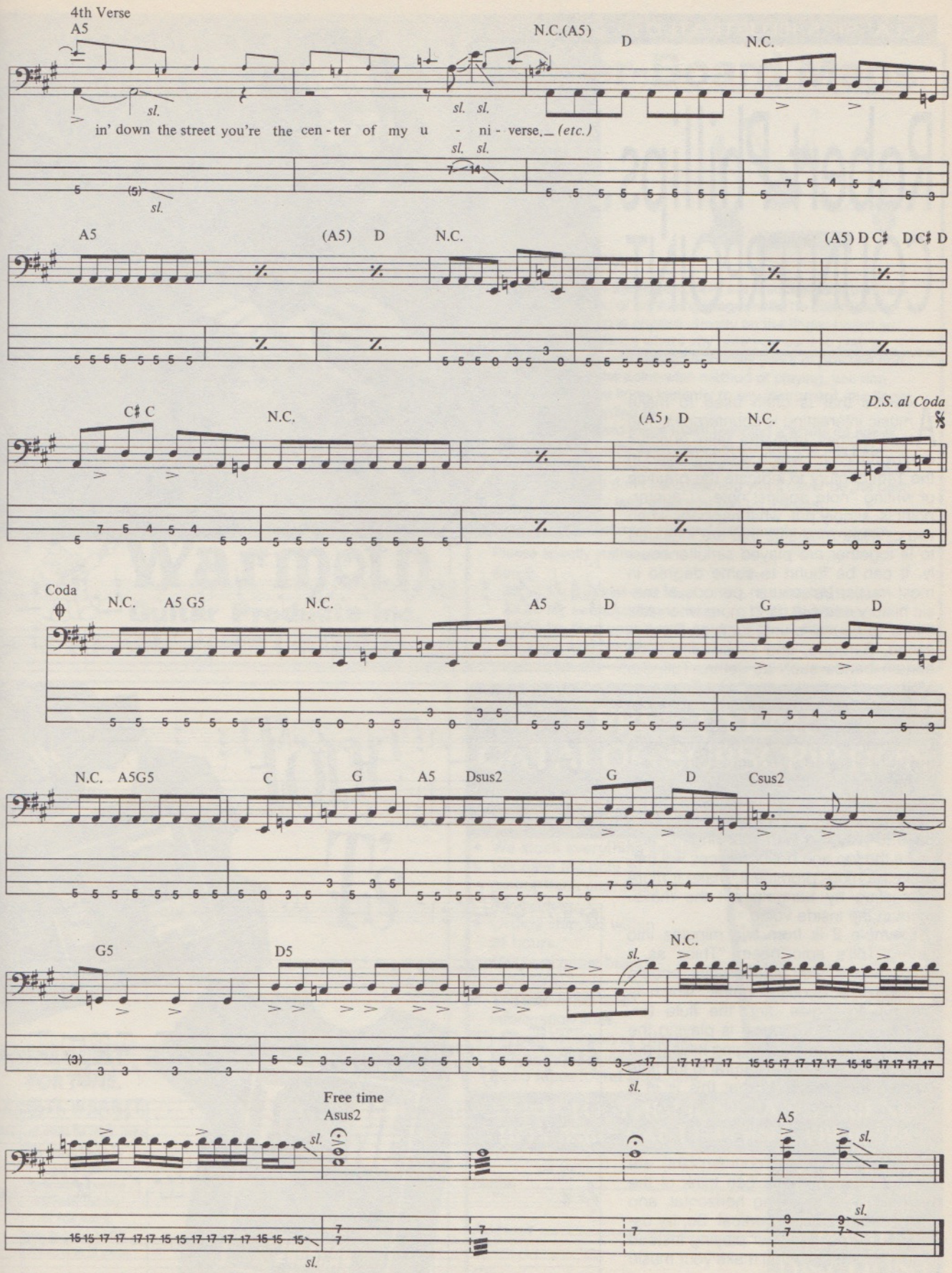

N.C. D D7 G D N.C.
P
2nd, 3rd Verses
A5 N.C. (A5) D N.C.
2. Heav - en sent you're an - an - gel dressed in black. (etc.)
me good, some - times you treat me bad. (etc.)
A5 D/A N.C.(A5) D N.C. A5 N.C. (A5) D
N.C. A5 N.C. (A5) D N.C.
Pre-chorus
D D9 G D A5 N.C.
Sweet, sweet child of the street. (etc.)
B N.C.(E) (2nd time only) A5 Gsus2 G
D5 C5 D5 C5 N.C. Chorus N.C.(A5) D G D
sl.
But the kit - ten's got claws! (etc.)
sl.


3rd time to Coda
N.C. A5 G5 C G A5 D G D
Csus2 G5 D5 C5 D5 C5 N.C. A5 N.C.
1.
3. Treat
Interlude
2.
B5 E/B B N.C. B5 Bsus4 A5
mf
Guitar solo
B5 E E6 Esus4 E A5 D5 B5
f
E6 E A5 D5 N.C. N.C. C5
G5 D
Walk -
sl.


4th Verse
A5
N.C.(A5)
D
N.C.
in' down the street you're the cen - ter of my u - ni - verse. (etc.)
A5
(A5) D
N.C.
(A5) D C♯ D C♯ D
C♯ C
N.C.
(A5) D
N.C.
D.S. al Coda
Coda
N.C. A5 G5
N.C.
A5 D
G D
N.C. A5G5
C G
A5 Dsus2
G D
Csus2
G5
D5
N.C.
Free time
Asus2
A5

Robert Phillips COUNTERPOINT

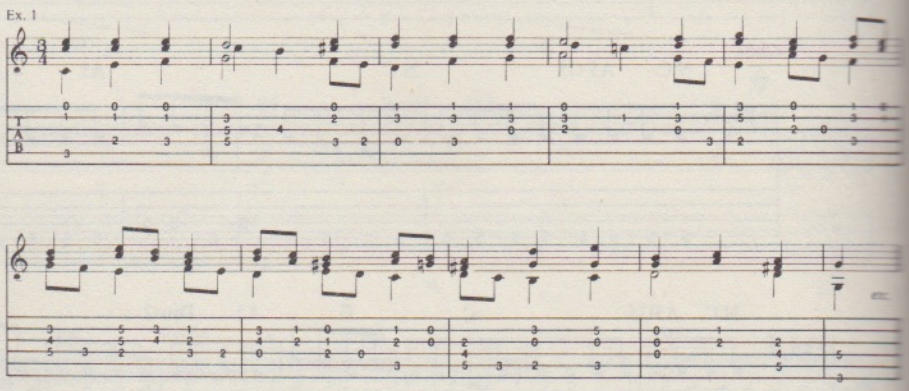
A device that is often used to make music interesting is *counterpoint*. The term comes from the latin *punctus contra punctum*, which was first used in the 14th century to indicate the practice of writing "note against note." Counterpoint is, simply put, what happens when two or more melodies that are intended to fit together are played simultaneously. It can be found to some degree in most music, but certain periods of music history come to mind more when one thinks of counterpoint, such as Renaissance, Baroque, and Classical, as do certain bands such as Jethro Tull, the Mothers of Invention, and Hot Tuna.

Below are two good examples of counterpoint. Number 1 is from a study by Fernando Sor (1778-1839), who was the most important guitarist-composer of his time. Notice how the movement begins in the bass only in the first bar, then increases in complexity. You'll have to play this with your fingers, and since the top and bottom voices will naturally be more prominent, make it more interesting by bringing out the movement in the inside voice.

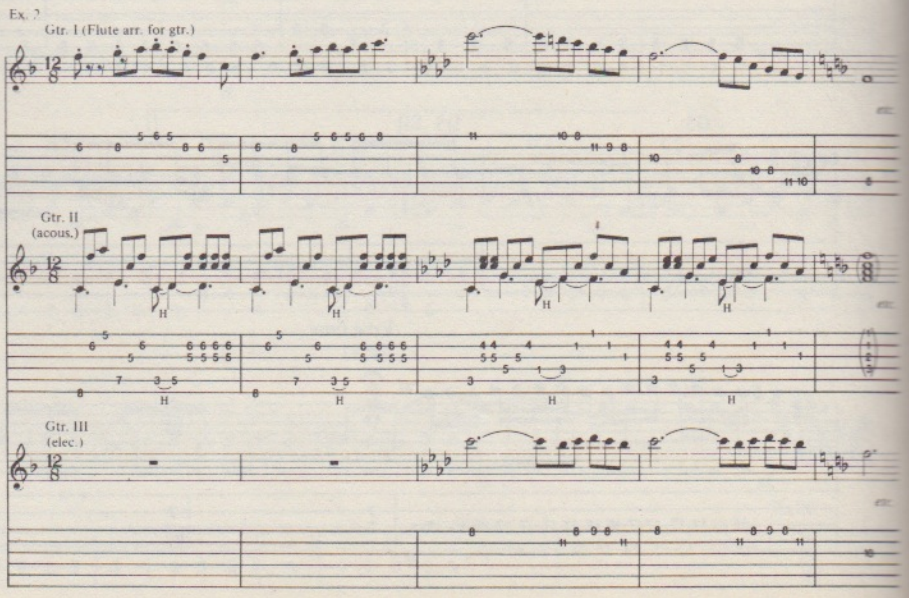
Example 2 is from two minutes into Jethro Tull's epic poem "Thick as a Brick." Here, the counterpoint occurs between the acoustic guitar, which is playing arpeggios, and the flute (arranged for guitar), which is playing the melody. Then, after changing keys (I put it in F minor, but the D natural in the flute creates the possibility that this is in F Dorian), the electric guitar joins in, in counterpoint with the flute.

You may have noticed that *contrapuntal* voices (voices in counterpoint) are also in harmony. One can think of the melodic lines as being horizontal, and the chords as being vertical. So, by using counterpoint in your playing instead of just chords, you can make your music multi-dimensional.

Ex. 1



Ex. 2



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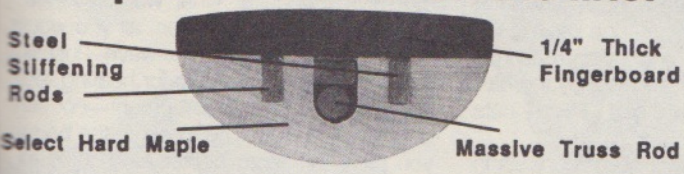

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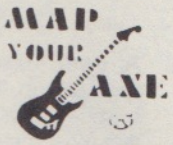

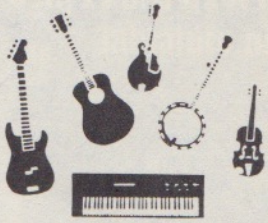

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by Barry Lipman

Question: How can I get the best results with my tuning meter?—Tony Raines/Northbrook, IL

Answer: Tuning meters work best with the neck pickup. Turning your tone knob to full bass helps, also. The underlying reason is that most meters are confused by the harmonic overtones that are part of every note you play.

Every note made by a guitar consists in part of the fundamental frequency and in part of many harmonics. It is the harmonics that give the guitar what we call "tone." Without harmonic overtones, all you would hear would be a pure sine-wave—just like the kind of tones they use for hearing tests or to test electronic equimpment—not very colorful or musical. The closer to the bridge you pick, the more higher harmonics are stimulated. Try picking some notes over the frets and then try picking as close to the bridge as you can. The difference in tone is similar to the difference in tone between a neck and bridge pickup. Using the neck pickup and rolling off all the treble will give you a rather muddy sound, but this will give the tuner the largest ratio of fundamental to harmonics.

I have run into some meters that seem to prefer the twelfth-fret octave harmonic of a note, but even these meters prefer the neck pickup with all the treble cut. These meters seem to be designed to prefer notes one octave too high. You can often use octave harmonics to tune a bass with a guitar tuner, although some tuners can handle bass notes without any problems.

Question: Will routing behind my pivoting-type tremolo hurt the sustain of my guitar?—Henry Wisniewski/Washingtonville, NY

Answer: No, backrouting will not hurt the sustain. The amount of wood removed is such a small percentage of the mass of the whole instrument that the sustain will be imperceptibly affected. The average backrout rarely exceeds 3/8" in depth. It need only be large enough to accommodate the parts of the bridge that want to go beneath the top surface of the guitar when you pull the t-bar all the way back. This usually covers an area a bit less than half the bridge in size, although most backrouts that I've seen extend all the way forward to the mounting screws. Even in the largest and deepest backrouts, the amount of wood involved is rather insignificant in terms of tone or sustain.

Question: Does scalloping your fretboard damage your guitar?—Jim Carter/Phoenix, AZ

Answer: No, I've never seen a neck warp or become noticeably weakened by scalloping. Even the deepest scallops don't seem to have any affect on a neck's stability at all, but be aware that the process is quite irreversible. Be sure before you have your guitar's neck scalloped, that you want to keep it that way. There is no way short of neck or fretboard replacement to unscallop a neck.

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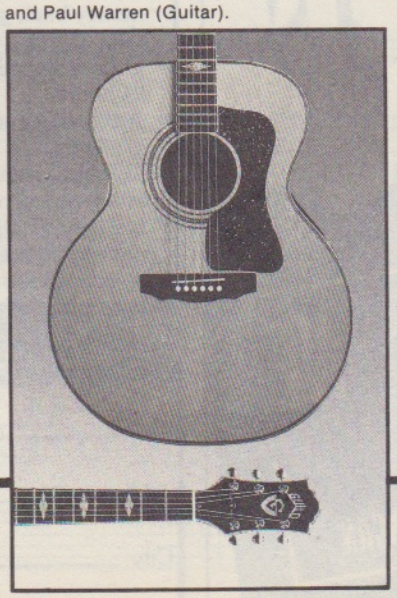

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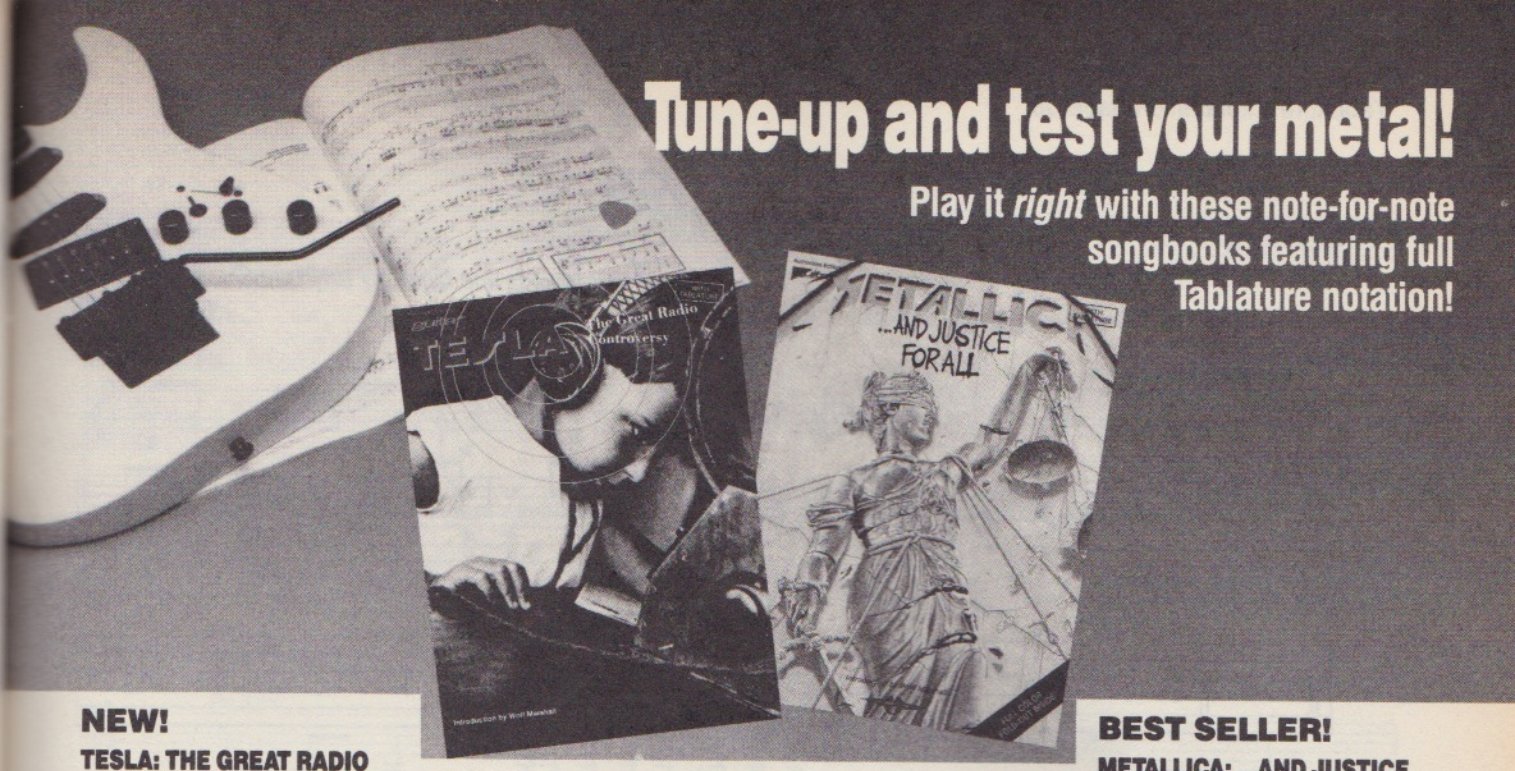

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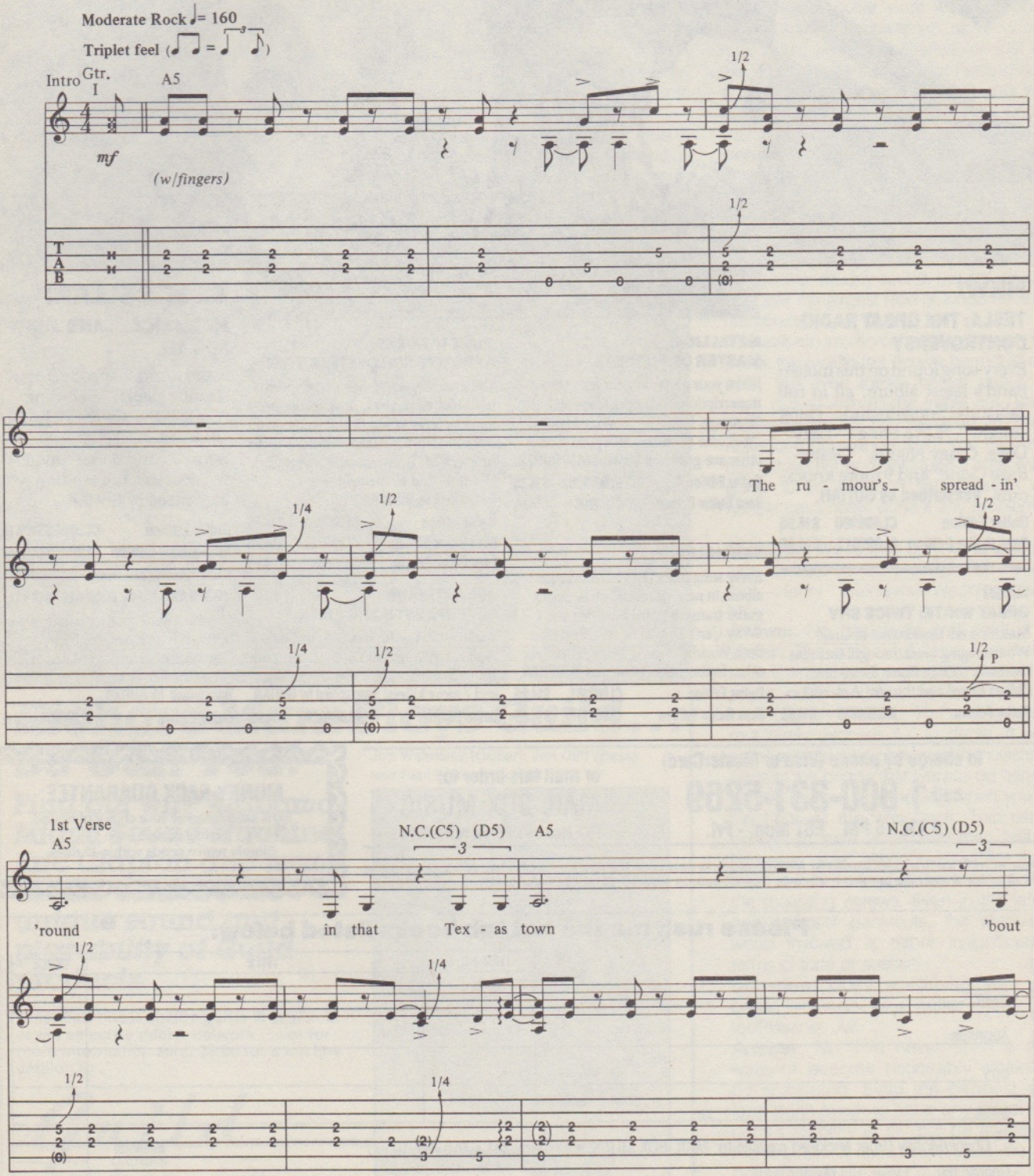
Tablature Explanation page 38

LA GRANGE

As Recorded by ZZ Top

(From the album TRES HOMBRES/London Records)

Words and Music by Billy Gibbons, Frank Beard and Dusty Hill



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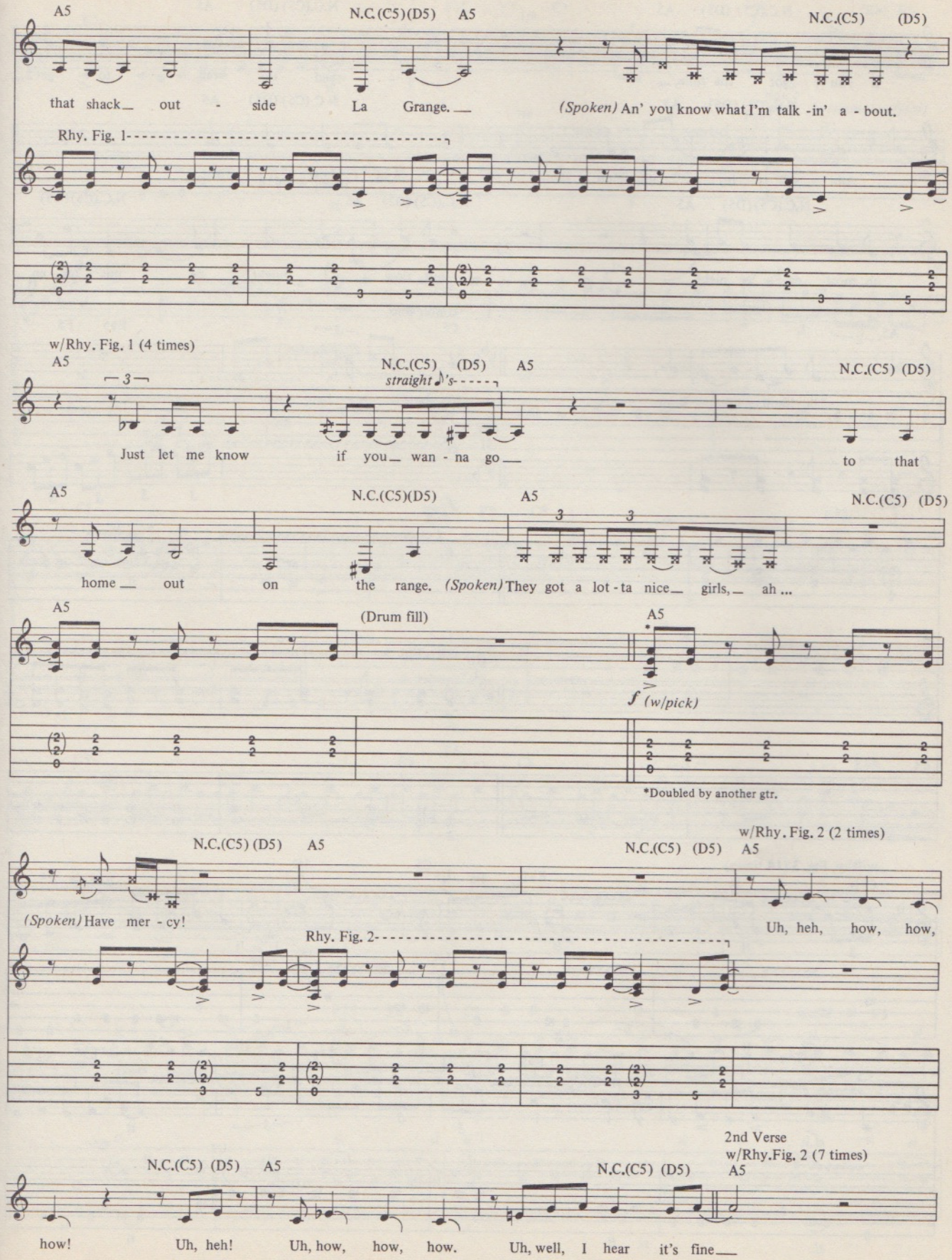
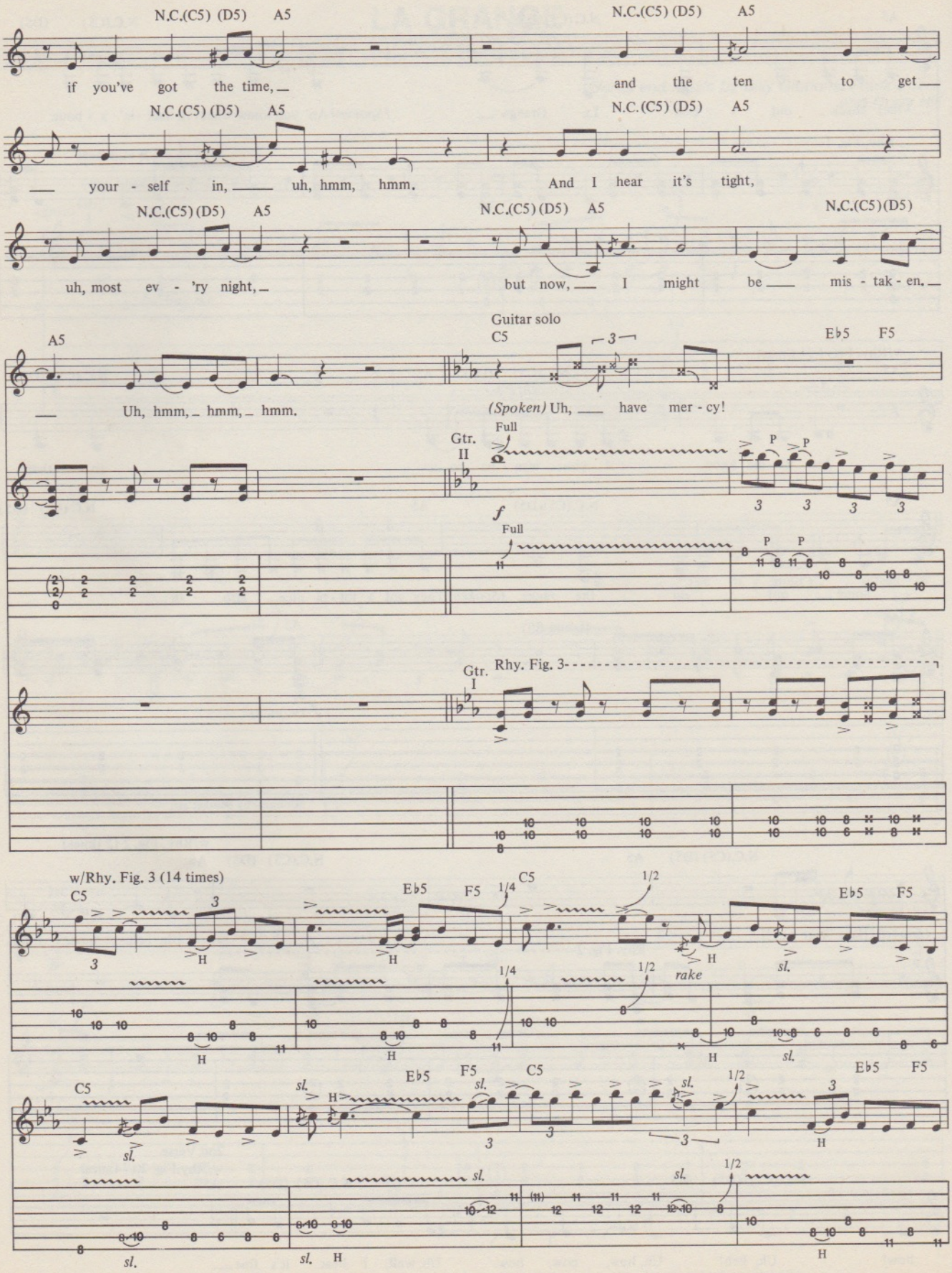
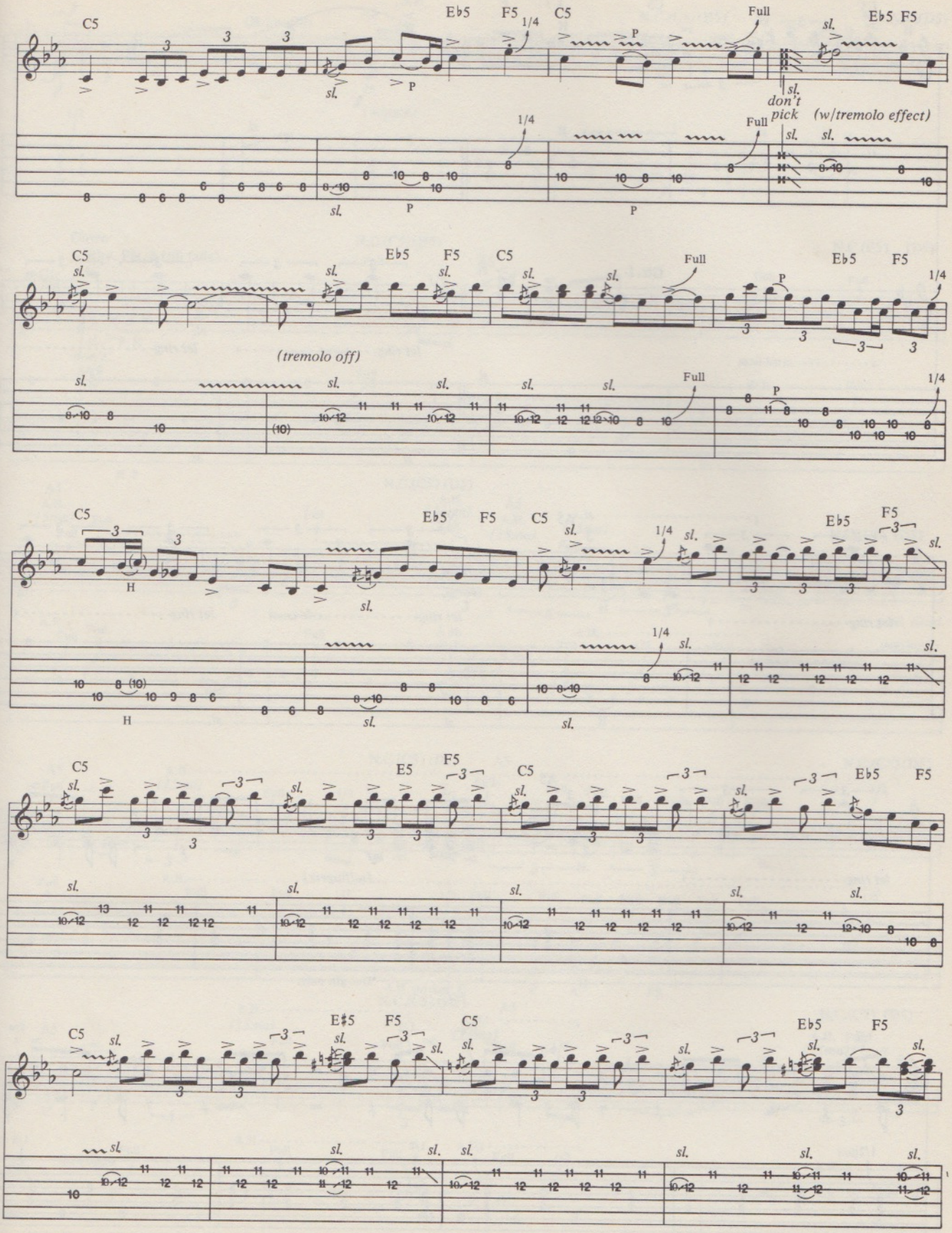
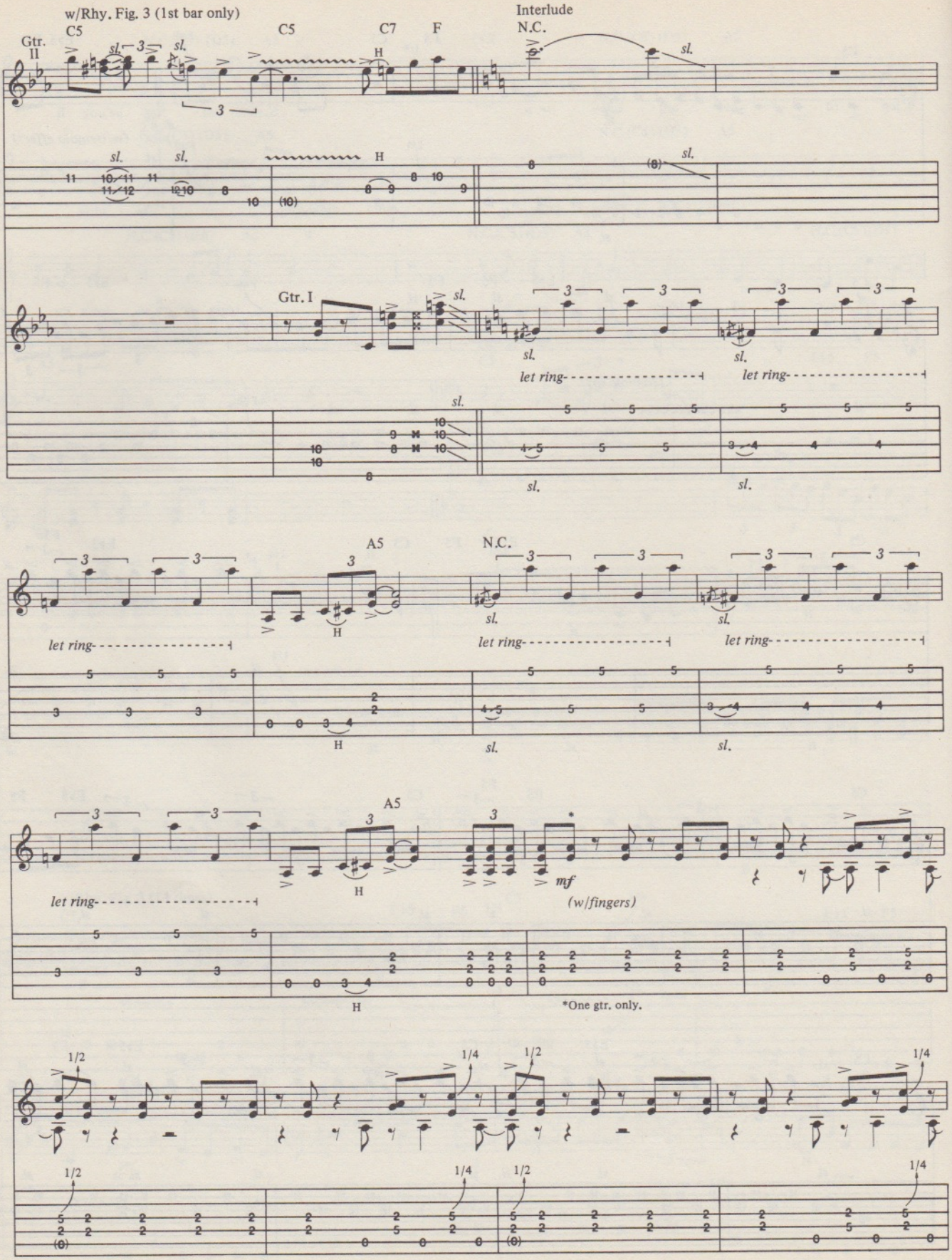
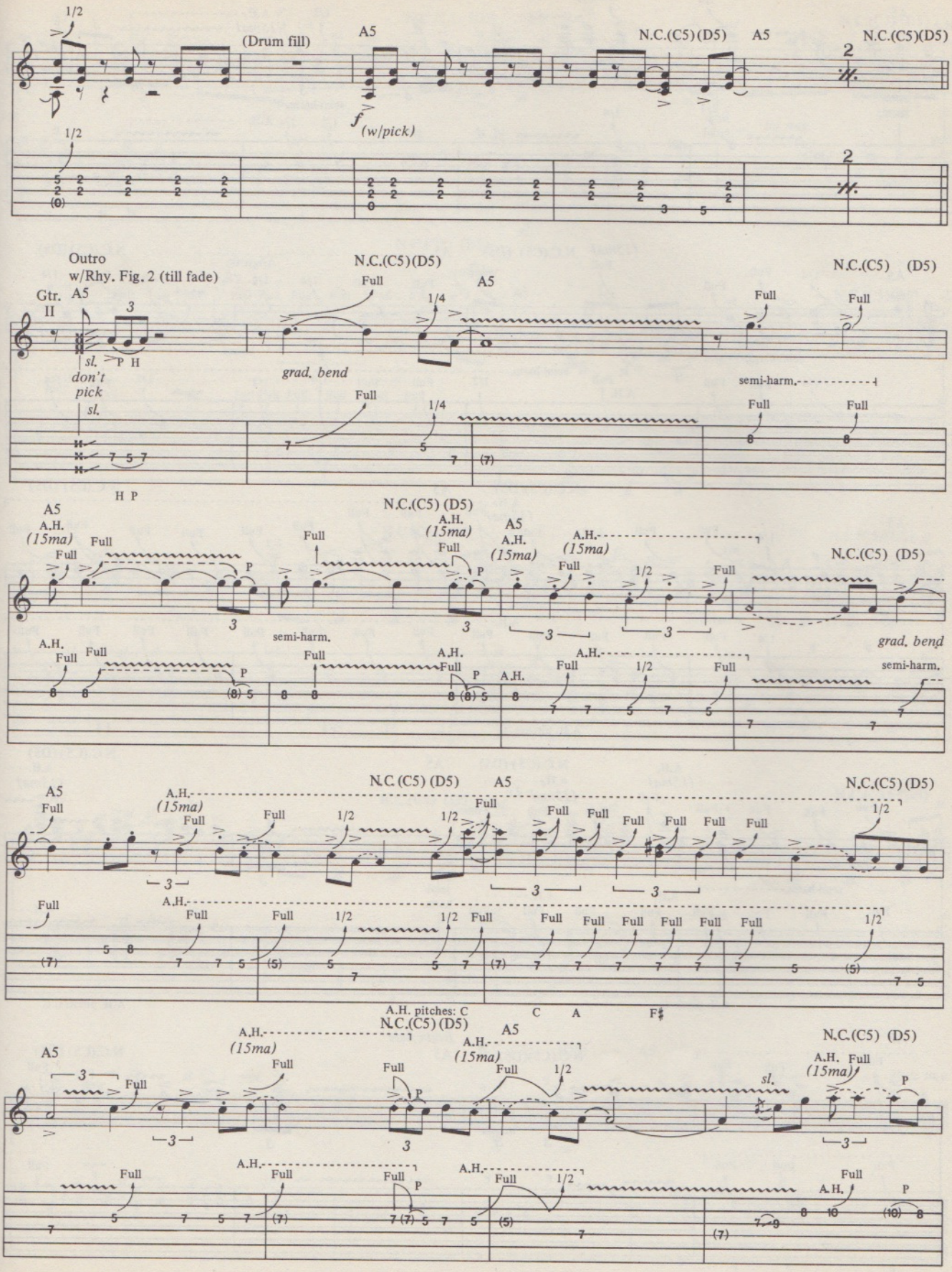
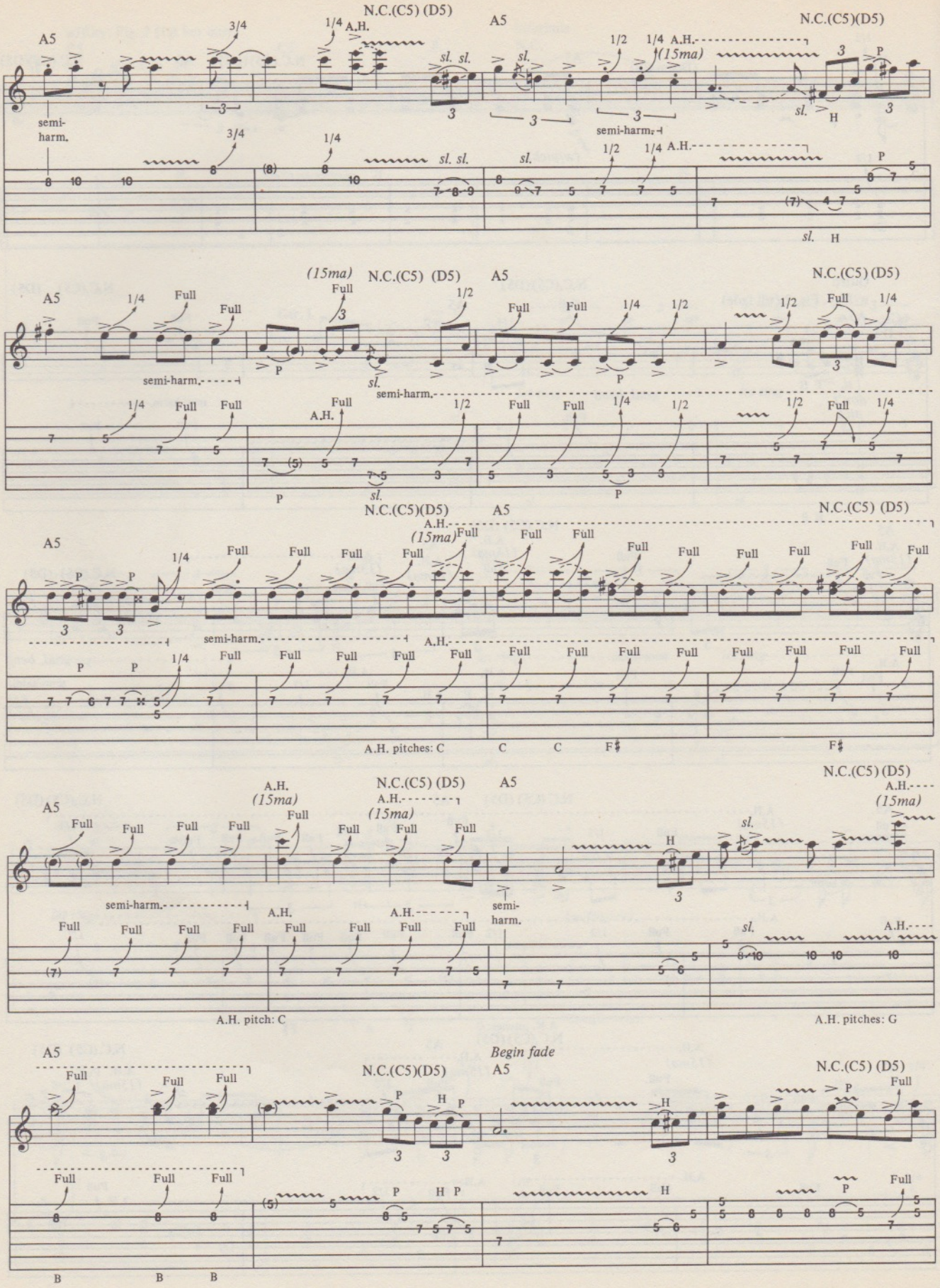

A5
N.C.(C5)(D5)
A5
N.C.(C5)
(D5)
that shack out - side La Grange.
(Spoken) An' you know what I'm talk -in' a - bout.
Rhy. Fig. 1
w/Rhy. Fig. 1 (4 times)
A5
N.C.(C5) (D5)
A5
N.C.(C5) (D5)
straight ♪'s
Just let me know if you wan - na go to that
A5
N.C.(C5)(D5)
A5
N.C.(C5) (D5)
home out on the range. (Spoken) They got a lot - ta nice girls, ah ...
A5
(Drum fill)
A5
f (w/pick)
*Doubled by another gtr.
N.C.(C5) (D5)
A5
N.C.(C5) (D5)
w/Rhy. Fig. 2 (2 times)
A5
(Spoken) Have mer - cy!
Uh, heh, how, how,
Rhy. Fig. 2
N.C.(C5) (D5)
A5
N.C.(C5) (D5)
2nd Verse
w/Rhy.Fig. 2 (7 times)
A5
how! Uh, heh! Uh, how, how, how. Uh, well, I hear it's fine

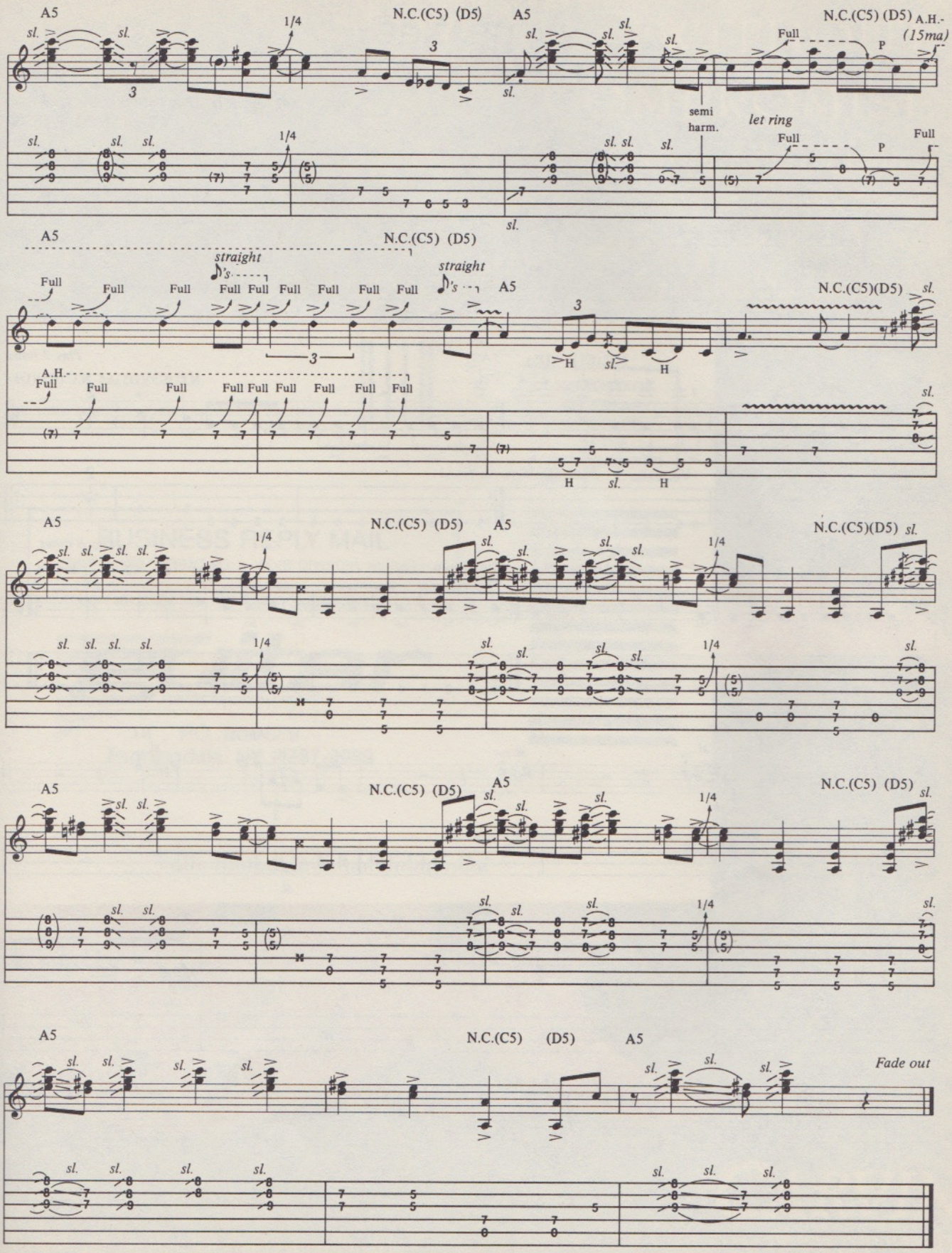

N.C.(C5) (D5) A5
if you've got the time,
and the ten to get
your - self in, uh, hmm, hmm.
And I hear it's tight,
uh, most ev - 'ry night,
but now, I might be mis - tak - en.
A5
Uh, hmm, hmm, hmm.
Guitar solo
C5
(Spoken) Uh, have mer - cy!
Eb5 F5
Gtr. II
Full
Gtr. I
Rhy. Fig. 3
w/Rhy. Fig. 3 (14 times)
rake


C5
Eb5
F5
1/4
Full
sl.
P
don't pick
(w/tremolo effect)
(tremolo off)
H
E5
E#5


w/Rhy. Fig. 3 (1st bar only)
Gtr. II
C5
C5
C7
F
Interlude
N.C.
Gtr. I
let ring
A5
N.C.
A5
mf
(w/fingers)
*One gtr. only.

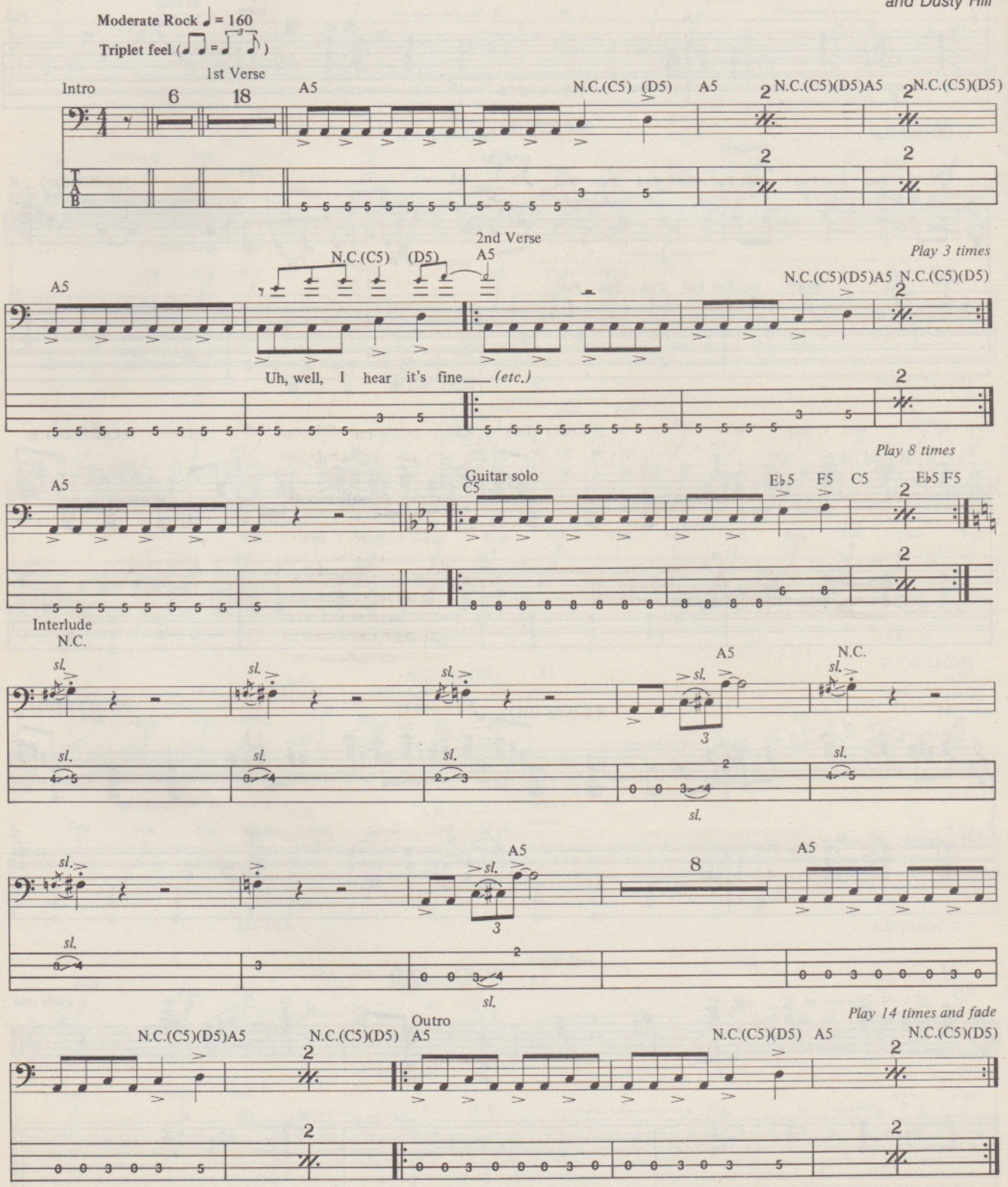

1/2
(Drum fill)
A5
f
(w/pick)
N.C.(C5)(D5)
A5
N.C.(C5)(D5)
Outro
w/Rhy. Fig. 2 (till fade)
Gtr. II
A5
sl.
don't pick
sl.
H P
N.C.(C5)(D5)
Full
1/4
A5
grad. bend
N.C.(C5) (D5)
semi-harm.
A5
A.H.
(15ma)
Full
P
N.C.(C5) (D5)
semi-harm.
grad. bend
A5
N.C.(C5) (D5)
N.C.(C5) (D5)
A.H. pitches: C C A F♯
A5
N.C.(C5) (D5)
A5
N.C.(C5) (D5)
sl.


A5
N.C.(C5) (D5)
A.H.
(15ma)
semi-harm.
Full
A.H. pitches: C
A.H. pitch: C
A.H. pitches: G
Begin fade


A5
N.C.(C5) (D5)
A.H.-
(15ma)
semi
harm.
let ring
Full
P
straight
A.H.
H
sl.
1/4
Fade out

BASS LINE FOR
LA GRANGE
As Recorded by Z.Z. Top
(From the album TRES HOMBRES/London Records)

Words and Music by Billy Gibbons, Frank Beard and Dusty Hill



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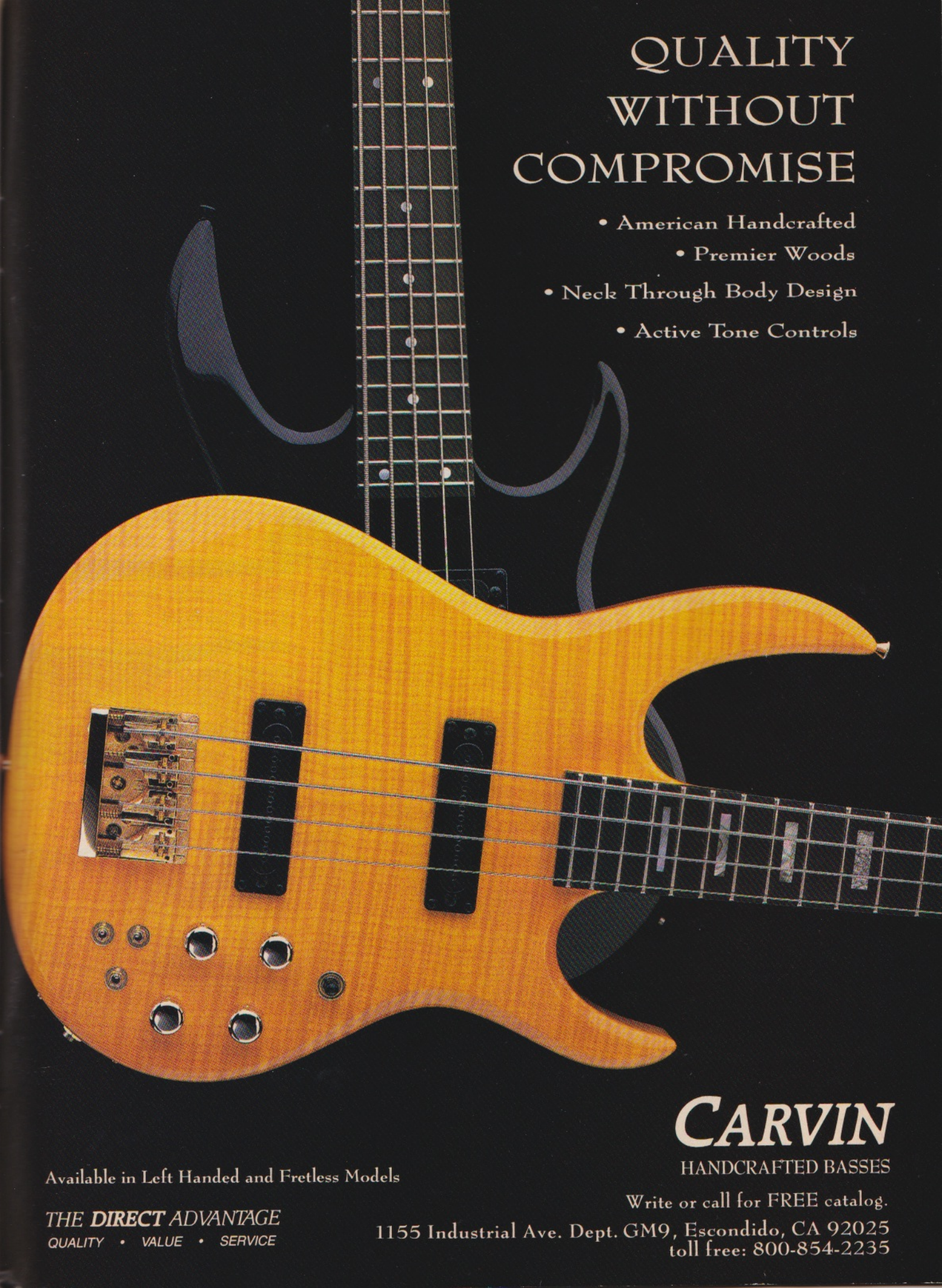
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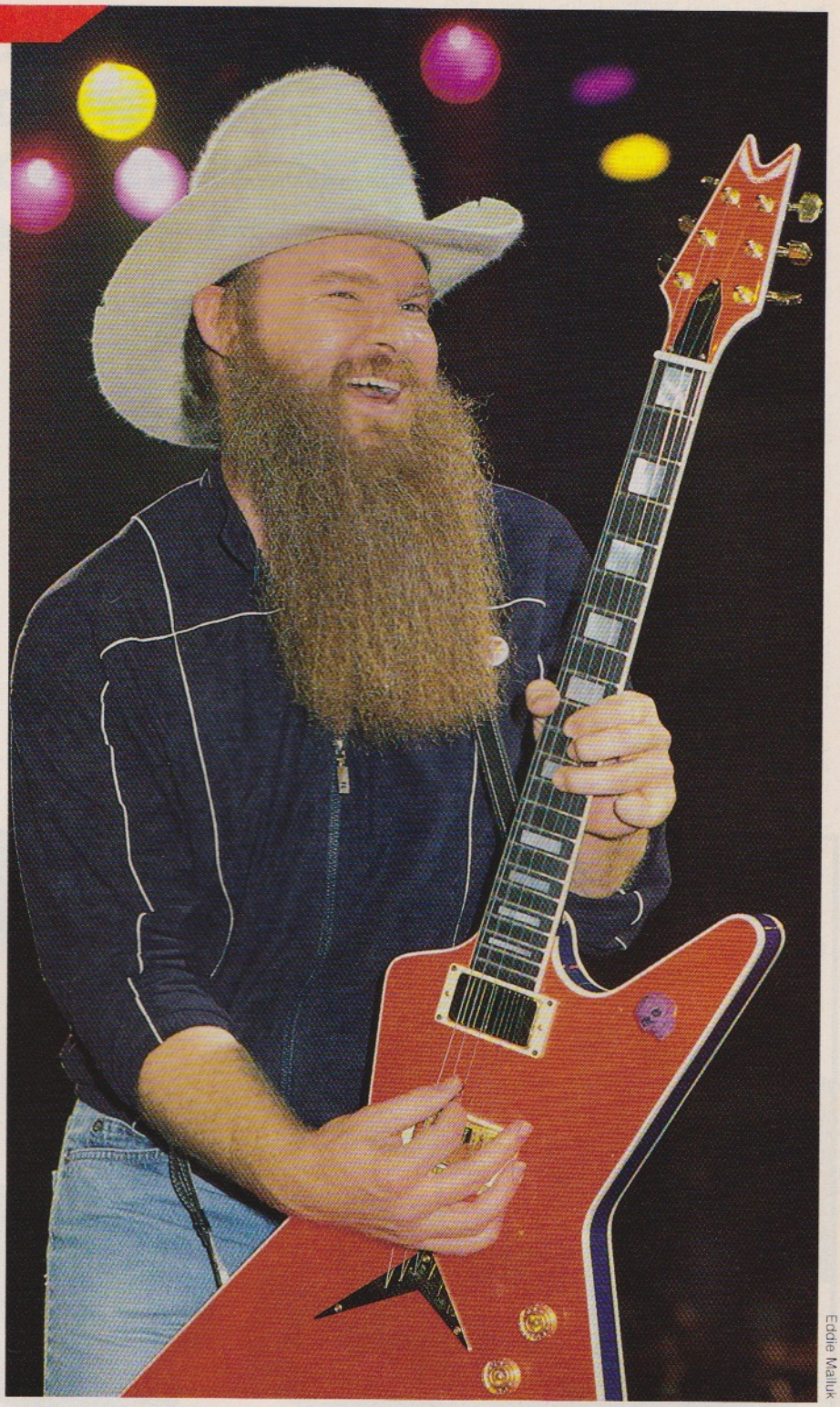
ZZ TOP

By Wolf Marshall

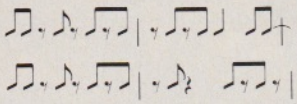


Eddie Malluk

Texas is, geographically and sociologically, a point in the U.S. where north and south and east and west seem to converge. Historically, where the diverse influences of the Confederate South, Mexico, 17th century Europe and the pioneering West have been absorbed and assimilated over the course of time to produce a hardy and unique culture. Musically, where the bill of fare can offer practically anything (and has) from sophisticated swing and jazz to spicy Norteño, funky R&B and crunchy heavy metal; from the most ethereal acid rock to the earthiest of front-porch rural blues. Where reverent southern Gospel sensibilities and ribald Country & Western narratives meet cranked up British hard rock on electric turf. The spawning ground for T-Bone Walker, Clarence "Gatemouth" Brown, Bob Wills and the Texas Playboys, Freddy King, Johnny and Edgar Winter, and more recently, Stevie and Jimmy Vaughan, Eric Johnson and King's X. Where groove is a given and feel is everything. Texas, home of ZZ Top.

Billy Gibbons first gained national attention when Jimi Hendrix cited him as the most notable new guitarist on *The Tonight Show* in 1968. Although Gibbons' band, The Moving Sidewalks, had opened for Jimi in a New York appearance, they had experienced only regional success, and with the help of manager Bill Ham, Billy was busy forming a new band. After a six month search for a bassist, drummer Frank Beard recommended Dusty Hill, and the champions of Texas rock were born. Their first Lp was released in January 1971, and they quickly became the opening act that some headliners refused to follow. Their second album, *Rio Grande Mud*, was issued in March 1972, and by the release of *Tres Hombres* in July 1973, ZZ Top achieved national headliner status and had their first hit single, the sassy boogie blues of "La Grange."

"La Grange" sets a definitive rustic blues mood, from the first measure of the introduction. The unadorned instrumentation of guitar and percussion, suggesting a mutation of the classic John Lee Hooker texture of solo guitar and foot tapping (heard in his trademark, "Boogie Chillen"), recalls the impression of a swampy Mississippi Delta-based style in its simplicity and immediacy. A primary factor is the hypnotic fingerplucked approach employed— creating both an ostinato-like drone on the A5 chord and a simple rhythmic counterpoint. The use of half and quarter step bends on the C note (minor third bend to, or toward, the major third) is a traditional blues mannerism heard throughout this initial playing of the main riff. This syncopated motif in which resides the rhythmical foundation of "La Grange:"



is stated, with its insistent triplet feel and developed in the introduction foreshadowing the importance of its unifying function within the song. (See Example 1).

The Delta blues feeling is further reinforced by a guttural, gravelly-rough timbre in the opening vocal lines. With its slurred, half spoken phrasing, moans, hums, hollers and noises, it is vaguely reminiscent of the styles of Texas Alexander, Blind Lemon Jefferson or Ramblin' Thomas (Texas bluesmen of the early 1900's).

Down-home country blues becomes overdriven Texas raunch! When the band turns up the volume and lays down the unmistakable rock solid groove, there is no danger of their wallowing in nostalgia. The intro figure is transformed into an unforgettable riff which practically describes ZZ Top in a nutshell: Taut, streamlined and relentless. The signature "La Grange" rhythmic motif: (same line as above) is now firmly established as the essential structural idea, recurring consistently in A minor as Rhy. Figs. 1 and 2 in the verses, and as a vamp in the outro as well as in C minor as Rhy. Fig. 3 (rhythm guitar backing behind the solo). The chordal progression of i-III-IV (a staple of blues/rock 'n' roll compositions, and as prevalent today as it was in the '50s and '60s) is the harmonic backbone of this main riff. (See Example 2).

It can be mentioned without reservation that ZZ Top is one of the greatest all-time boogie bands. Specifically, their incorporation of the blues-based fast shuffle, with its unique syncopations and accents and pronounced triplet feel, into their no-frills hard rock format largely kept the boogie alive in the '70s. Bearing this in mind, it is only logical to include that their impact on modern rock today is immeasurable. Consider the influence on Van Halen (listen to the similar approach of tunes like "Bottoms Up" on *Van Halen II*), whose first demo tape, made at Gazzari's in Los Angeles, included a cover of ZZ Top's "Chevrolet." Or take Joe Satriani's newest song, "Big Bad Moon"—the rhythm parts behind the guitar solo, as well as the lead guitar improvisations, pay obvious homage to Billy Gibbons and company.

Blues is a way of life in Texas. Appropriately, its singular heritage has produced or exported a staggering amount of influential bluesmen—enough to rival Britain for heavy metallists, New York for jazz musicians, or Los Angeles for fretboard wizards. Billy Gibbons must be regarded as a pivotal figure in the history of Texas blues. As a guitarist, he represents an American counterpart to the fabled British rock dynasty begun in the late '60s. In this sense, along with Jimi Hendrix, he is a contemporary of Jeff Beck, Jimmy Page, Eric Clapton or Ritchie Blackmore. His playing can be both intimate and haunting (as heard in "Blue Jean Blues") or primal and aggressive (as in "La Grange"); it is the balance between the old and the new, the traditional and the modern.

In "La Grange," Gibbons' first solo (in C minor, modulated up a minor third for tonal contrast), is straightforward, nononsense blues. As expected, it is based almost entirely in the pentatonic scale, in the time honored "blues box" position at the 8th fret.

Billy expands this form by adding two adjoining positions: 6th position and

See Page 150 For Musical Examples

Perfect Pitch method verified at Ohio State University!

They laughed at me and doubted me.... until I showed them the *secret* to Perfect Pitch!

***A true story* by David L. Burge**

We were in ninth grade when I first heard that Linda had "Perfect Pitch."

Supposedly, she could name any pitch *by ear!* I was told she could even play any song after hearing it on the radio!

I doubted it. How could she know F# or E*b* just by *hearing* it? An ear like that would open up unlimited possibilities for any musician.

It bothered me. Did she *really* have Perfect Pitch?

"Yes," she told me casually.

Perfect Pitch was too good to be true. I rudely asked, "Can I test you sometime?"

"OK," she said cheerfully.

Now I was going to make her eat her words...

I carefully picked a time when Linda had not been listening to music. Then I challenged her to name tones for me—by ear.

I made her stand so she could not see the piano keyboard. I made sure other classmates could not help her. Everything was set just right so I could expose this ridiculous joke.

Nervously, I plotted my testing strategy. Linda appeared serene. With silent apprehension I played a tone: F#. (She'll *never* guess F#!)

I barely touched the tone. *Instantly* she said, "F#"!

I was astonished.

I quickly played another tone. She didn't stop to think. *Immediately* she announced the correct pitch. I played more and more tones here and there on the keyboard, and each time she knew the answer—without effort. She was SO amazing—she could identify pitches as easily as colors!

"Sing an E*b*," I demanded, determined to mess her up. Quickly she sang the proper pitch. I asked for more tones (trying hard to make them increasingly difficult), but she sang every one perfectly on pitch.

I was totally boggled. *"How in the world do you do it?"* I blurted.

"I don't know," she replied. And that was as much as I could get out of her!

The reality of Perfect Pitch hit me hard. My head was dizzy with disbelief, yet I now knew that Perfect Pitch was real.

I couldn't figure it out...

"How does she do it?" I kept asking myself. On the other hand, why can't *everyone* identify tones by ear?

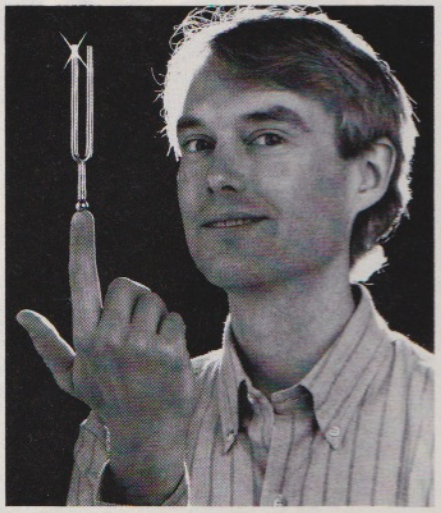
It dawned on me that most musicians go their entire lives without knowing C from C#, or G major from F major. That's like an artist who paints picture after picture without knowing green from orange. It seemed odd and contradictory.

I found myself even more mystified than before I had tested her.

Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it myself. I would sweet-talk my brothers and sisters into playing tones for me, then try to determine each pitch. Almost every attempt failed miserably.

I tried day after day to learn the tones. I tried to visualize the location of each pitch. I tried playing them over and over in order to memorize them. But



nothing worked. I simply could not recognize the tones by ear. It was hopeless.

After weeks in vain, I finally gave up. Linda's gift was extraordinary. But for me, it was out of reach.

Then came the realization...

It was like a miracle. And it happened all because I had stopped *trying* so hard. I had stopped *straining* my ear and started to listen NATURALLY. Then the incredible secret to Perfect Pitch jumped right into my lap.

I began to notice faint "colors" within the tones. Not *visual* colors—but colors of *pitch*. They had always been there. But this was the first time I had ever really "let go" enough to hear these *pitch colors* which reside in every tone.

Now I could name pitches by ear! It was simple. An F# sounded one way—a B*b* had a distinctly different sound. It was as easy as naming red or blue.

The realization struck me: THIS IS PERFECT PITCH! This is how Bach, Beethoven and Mozart could mentally hear music on a page—and identify tones, chords, and keys at will—by *listening to these pitch colors*. It's that simple!

I became convinced that *any* musician could have Perfect Pitch by just knowing this secret of "color hearing."

When I first told my close friend Ann, she laughed. "Oh, I could never have Perfect Pitch," she asserted. "You can develop a good *Relative* Pitch [the ability to compare one tone with another], but you have to be *born* with Perfect Pitch."

"That's because you don't understand what Perfect Pitch *is*," I said. "It's easy!"

I showed her the secret and she heard it *immediately*. Soon she too could name any tone and sing any pitch requested. We became instant celebrities. Everyone was amazed.

As a keyboardist, Perfect Pitch allowed me to progress faster than I ever thought possible. I completely skipped over required college courses. Perfect Pitch made *everything* easier—performing, composing, arranging, transposing, improvising—and it skyrocketed my enjoyment as well. Music is definitely a *hearing* art.

Of course, music professors were highly skeptical when I started teaching Perfect Pitch years later. Most would laugh at the mere *suggestion* that anyone could have Perfect Pitch. But when I showed them how to hear the pitch colors *themselves*, they changed their tune!

Now there's *more* proof...

Research at Ohio State University has now independently verified my Perfect Pitch method (March '89). Their findings? *It works*, according to OSU researcher Dr. Mark Rush in an interview with *The Hartford Courant* (call our studio below for more info). I was pleased. They're just now finding out what thousands of musicians I've taught already know: that you really CAN have Perfect Pitch if you know *how to listen!*

YOU can have Perfect Pitch too, but you have to discover it. All you need are a few basic instructions. I've put everything I know into my **Perfect Pitch® SuperCourse,™** available on audio cassettes with handbook. The ***Color Hearing Technique*** I'll teach you is *totally guaranteed* to work for you, regardless of your style, instrument, or current ability level. It's easy—*you don't even have to read music!*

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If you'll try the Course *right now*, we'll also include my 90-minute companion cassette on **Relative Pitch**, which you can keep FREE *even if you return your Perfect Pitch course!*

Imagine your friends' disbelief when YOU can name tones and chords with laser-like precision! Don't laugh! At least not until you've heard the secret for *yourself!*

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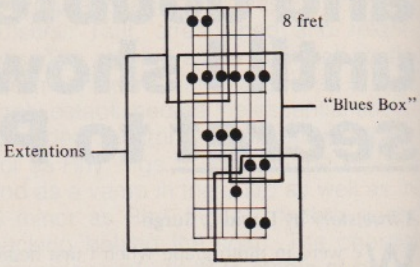
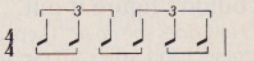
11th position extensions, respectively. This is, again, a familiar blues guitar maneuver, now in abundance in the hard rock and metal genres.



Throughout the solo, Billy employs characteristic bends in the pentatonic scale: Bb -› C, 7th into root (whole step bend), F -› G, 4th into 5th (whole step bend) and on Eb (quarter or half-step bends). These are the absolute nuts and bolts of blues string bending—a tradition derived from early guitarists' attempts to emulate vocal phrasing and ornamentation on guitar, which has come to define rock lead guitar as we know it.

The first section of the solo contains numerous salient examples: (See Example 4).

Aficionados of blues music will identify the interlude chord sequences as containing a variant of a familiar Mississippi turnaround figure. Robert Johnson's "Dust My Broom" is a classic example from the '30s that has been frequently quoted outright in the decades which have followed. Heard more recently is the Mick Mars version of this figure in "Slice of Your Pie," from Motley Crue's latest album. This pattern usually occurs in the closing cadence section of the conventional 12-bar blues form, and normally in its last two bars—that most harmonically ambiguous part of the progression. Billy Gibbons reorders this common blues fixture in two interesting ways. First, it becomes a "stand alone" structural statement functioning as a repeating secondary theme for the interlude—a sort of bridge between solo and outro. Second, it is augmented (increased in bar length, in this case) rhythmically to form two four-bar phrases with an implied "2 against 3" syncopation:



("two's") groups of duplets in brackets

The harmonic intent and motion, however, remain cadential, outlining the turnaround chord changes which are so recognizable to us by now with their distinctive chromatic voiceleading. (See Example 5).

By "filling in" or inferring the inner voices, the full chordal effect can be better understood. (See Example 6).

This interlude is an integral part of the song's structural plan, forming a modulating transition back to A minor from the

See Page 150 For Musical Examples

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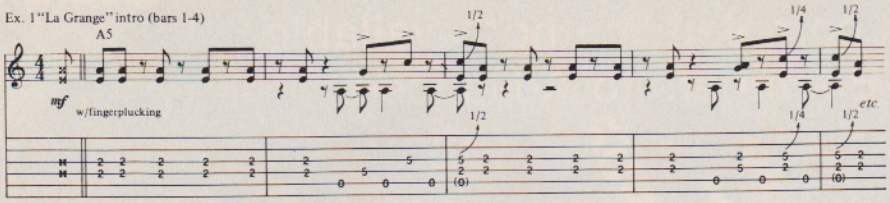
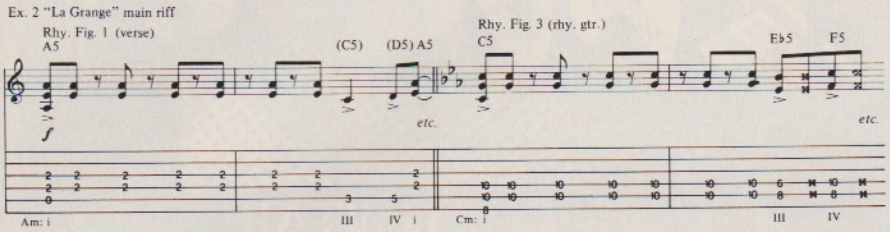
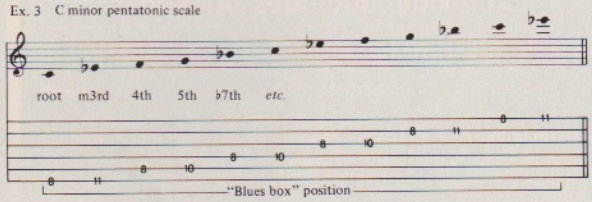
Ex. 1 "La Grange" intro (bars 1-4)



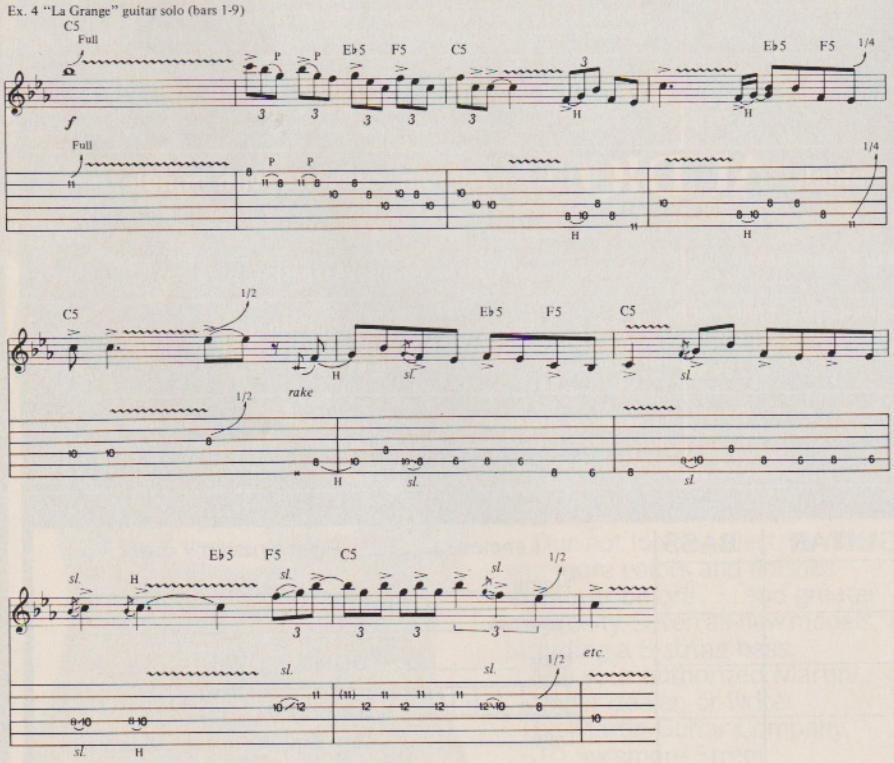
Ex. 2 "La Grange" main riff



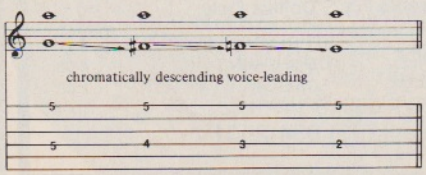
Ex. 3 C minor pentatonic scale



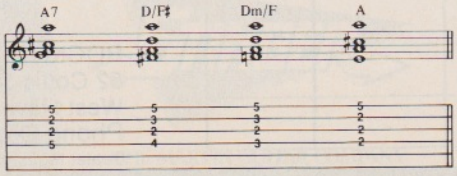
Ex. 4 "La Grange" guitar solo (bars 1-9)



Ex. 5 Interlude chords



Ex. 6 w/Inferred inner voices



key of C minor used in the guitar solo, for tonal contrast.

The outro and its extended solo improvisations are filled with signature Gibbons artificial harmonics. Interestingly, Billy has attributed his use of a peso (or 25 cent piece) as a pick for the unique piercing attack of his harmonics. He exploits a "side of the pick" technique for the overtones and, along with Roy Buchanan, is generally acknowledged for developing this approach, which is so plentiful on modern rock guitar recordings from the '70s on. Billy constantly varies his harmonic pitches, as in this telling example from the outro solo, to include virtually every member of the overtone series. (See Billy Gibbons Music Appreciation in the June, 1986 issue of GUITAR).

Hugh Brown

Texas blues has always been unique, imaginative and innovative. In earlier years, Gatemouth Brown incorporated jazz, swing, Cajun and boogie woogie elements to fashion his hybrid style. Freddie King, as the unquestionable hook master of the idiom, created classic blues instrumentals, which presaged and contributed to the coming of age of modern rock guitar. T-Bone Walker, Johnny Winter and Stevie Ray Vaughan each elevated and redefined the art of electric blues in their respective eras. But few have boogied as hard, out-muscling them all with the smoke, fury and raw power of a runaway dragster, or have so seamlessly bridged the gap between traditional blues and today's hard rock and metal as "that little ol' band from Texas"—ZZ Top.

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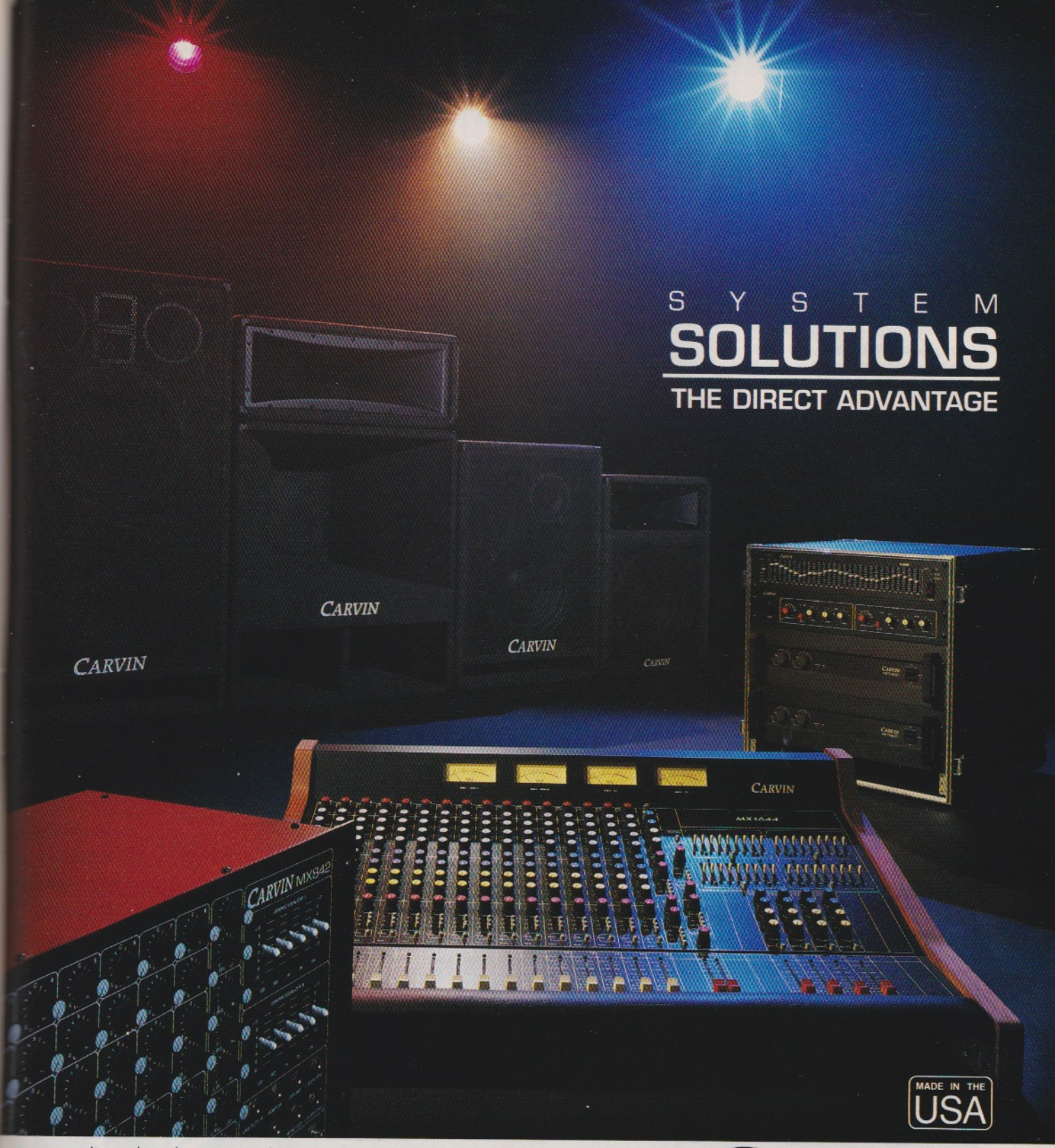

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Continued from Page 82

when you're sitting on something and it's really grooving, that's the payoff for a musician.

Speaking of payoffs, the feeling in the guitar community is that *Eat 'em and Smile* was a big payoff and then *Skyscraper* was a small one.

I agree. I almost felt that what I did on that record sacrificed a certain mystique that I was working on. Certain things weren't the way I would have done them. A lot of the solos were flown in from one-take demos. Some of the songs I wouldn't have recorded. But it wasn't my record. I had a certain say on the record, but I would have changed, or recorded other songs. I listen back to the guitars on there and realize that on an out-of-control, hysterical playing level, it wasn't there like some of my past projects. I'm very proud of the guitar parts, don't get me wrong, but there was a different approach taken. The *Skyscraper* record had a certain balls to the wall approach, but it was a little more vaudeville. I still think there's some good guitar playing on it. There's still a lot of energy in those tracks. I'm very proud of *Skyscraper*. I'll stand by that record. On a career level, as far as a major guitar player, it's not what people were expecting from me. But, listen closely to that record, there's some great production value to it, and maybe that's one of the because the production value goes over their head.

What plateau is reached on the Whitesnake album?

reasons why people don't appreciate it, As far as physically playing the instrument, there hasn't been a plateau. In order for me to reach a plateau, I'd have to sit and play for ten hours a day for several months. Then I'll reach another plateau. Unfortunately, I can't do that now. I have too many obligations. Right after I left Roth, I was going to do that. I planned on taking six solid months and just playing ten or 15 hours a day, totally undisturbed. I didn't even get two days in with that before I had to go to work. Physically, I can't say there was any great improvement. As far as creatively, I used my imagination on someone else's material, which was fun and unique. It's a different approach to working with somebody. I actually worked with somebody who I enjoyed working with from a production standpoint, who I felt was getting good stuff out of me. This is also the first time I've had the chance to work around vocal parts. Roth wouldn't do his vocals until it basically was done. So that was another beautiful added attraction, because I'd get something to feed off of. The energy in his voice on the scrap vocals was devastating, and it gave me what I needed. *Eat 'em and Smile* will always have a huge impact, simply because it was a highly anticipated album. This album was highly anticipated, too. I think it's gonna have a big impact on my career. Maybe not so much in the guitar realm, although I feel it's probably some of the best stuff I've ever put out for rhythm guitar playing. I'm in a very unique situation. I can do a rock album like this, and then turn around and do a solo album (*Passion and Warfare*) and satisfy different parts of my creativity. You'll see with the solo album, how vastly different it is than anything I've ever released. The Whitesnake album is more of a giant step. I wouldn't say it's leaps and bounds. Who will know if I can ever do a leap and bound like that again? Even if I do something that's better and has more energy than *Eat 'em and Smile*, it still may not be perceived like that. But this is basically the most freedom I've had on an album, to date. Even on my past solo album projects, I didn't approach them with as much guitar in mind.

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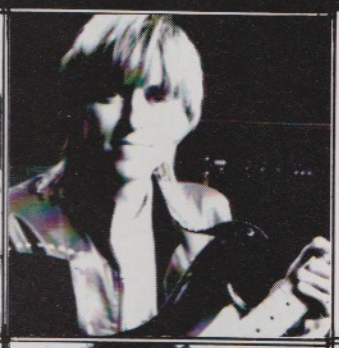

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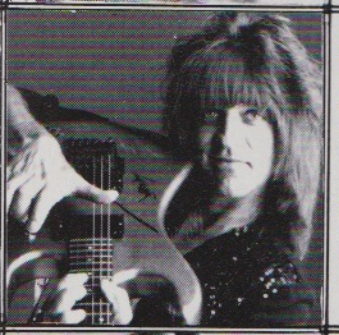

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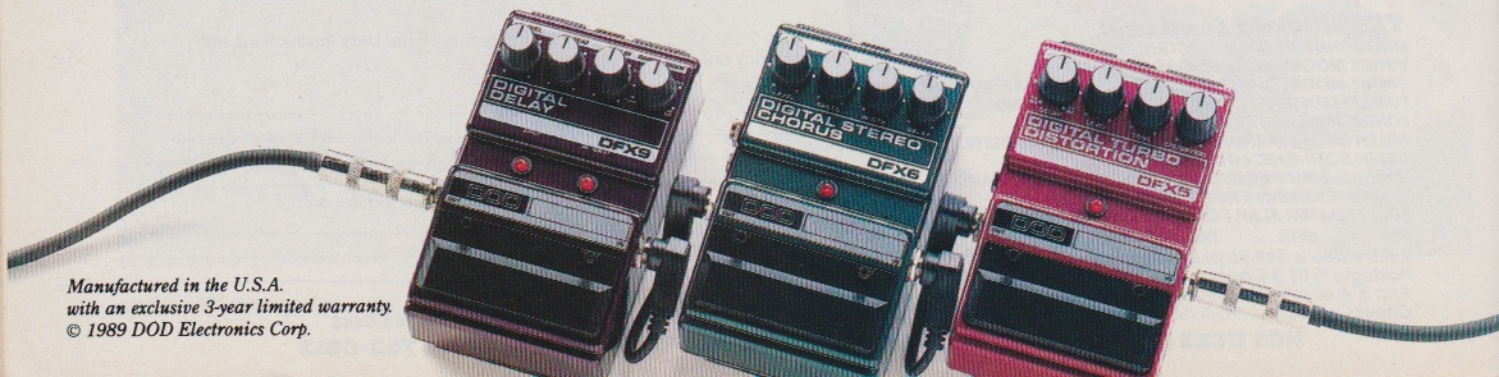

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weather the road. You have to be able to record something, and have the producer bring it down in the mix, and live with it. Being a professional is largely due to your attitude, and your demeanor in the situation. Good, rounded guitar players are not that easy to find these days. In fact, the only guitarist I've personally recommended to anybody in years is a New York guy named Al Pitrelli. I recommended him for the Roth gig, and he auditioned, and he almost got that gig. Then I recommended him for the Alice Cooper gig, and he got it. He's someone who has that attitude

Are you born with that attitude, or is it something that you learn from hard knocks?

It varies in degrees. People are born with a certain kind of sense: common sense, or good business sense. Some people have good artistic sense, and some people don't. Actually, artistic sense is pretty nebulous, but it comes with the territory, You can learn, but if you're stubborn, and you refuse to learn how to adapt, then you'll have your own type of world to deal with. But if you're a working musician, there's a real world out there that you have to learn about, not just sitting in your room playing your instrument all day. Even the professional level begins right at the beginning. When I was 13, I was in a band that was playing at the high school gym for dances. There's a certain amount of learning you get from that. If you stay in your room all day and just practice your scales, that's easy to do, and if that's what you're into, fine. But, you become musically antisocial, and that's not a good thing. I know plenty of musicians who sit in their room and can burn and blaze. They are incredibly talented. When I went to Berklee, I knew guys who used to sit down at the table in the dining room there, and just be wailing. They had it all, but they had horrible attitudes. I'm not gonna say, get up and leave your room, but I'll say it's always good to involve yourself with other musicians. That's why, for me, Berklee was a really good experience. I was relating to a lot of musicians and the real world, because I was living on my own and struggling. I never envisioned that someone would take me someplace else, or that there were sparks coming out. I was just single-minded about what I did. I accepted the fact that I was gonna be starving my whole life, if that happened. If it didn't, great! I was willing to accept anything, but I knew I had no choice. I just knew that I couldn't do anything else. I never worried about getting a job. I just did what I felt like I had to do, and fortunately for me, things worked out.

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Continued from Page 106

most mobile, said, let's run around and jump about like daff bastards, to take away the focus that Tommy can't play. Of course, the fools who managed Purple continued to scrape the barrel for anything they could put out. The day they reformed a couple of years ago was the day the legend died. I think it should have been left as a fond memory.

CHAPTER III:

Bernie Marsden and Mickey Moody "Fun and Games"

I used two guitar players when I started Whitesnake, because of my love of the early Allman Brothers. I'd never ever seen a guitarist not double track in the studio. I always missed that support. Even Ritchie had certain empty spots, where I would have loved to have heard another guitar crunching along. I never worked with two guitarists who were the same. I always wanted different styles. Bernie was, as an individual, a pop singer tempered with a lot of Clapton. I loved Mickey Moody's potential at being a rock slide player and blues player. Mickey was supposed to be the original guitarist in Free, but he went home. They were only 14 and Rogers never forgave him for leaving and running home. I loved his blues, but he didn't take it any further. That always hurt me. Mickey would be a great sideman to Clapton or Knopfler. It would be a fabulous complement. But I put these guys into playing hard rock and it was wrong. They are not hard rockers. It's much more than just turning your volume up. It's an attitude that's got to be in there. It's got to have arrogance to make a statement, but one must remember that one is also a human being. Because one plays or sings well doesn't give them a licence to behave like precocious children. We had the funniest time, and that started to come over on stage. I would sing a blues tune, and knowing something was wrong, I'd turn around and they'd be having a giggle to themselves, and it would piss me off. I was presenting a serious piece of music. Whitesnake is a lot of grins, double entendre, and there's a lot of smiles to be had. There's also a lot of serious sentiment.

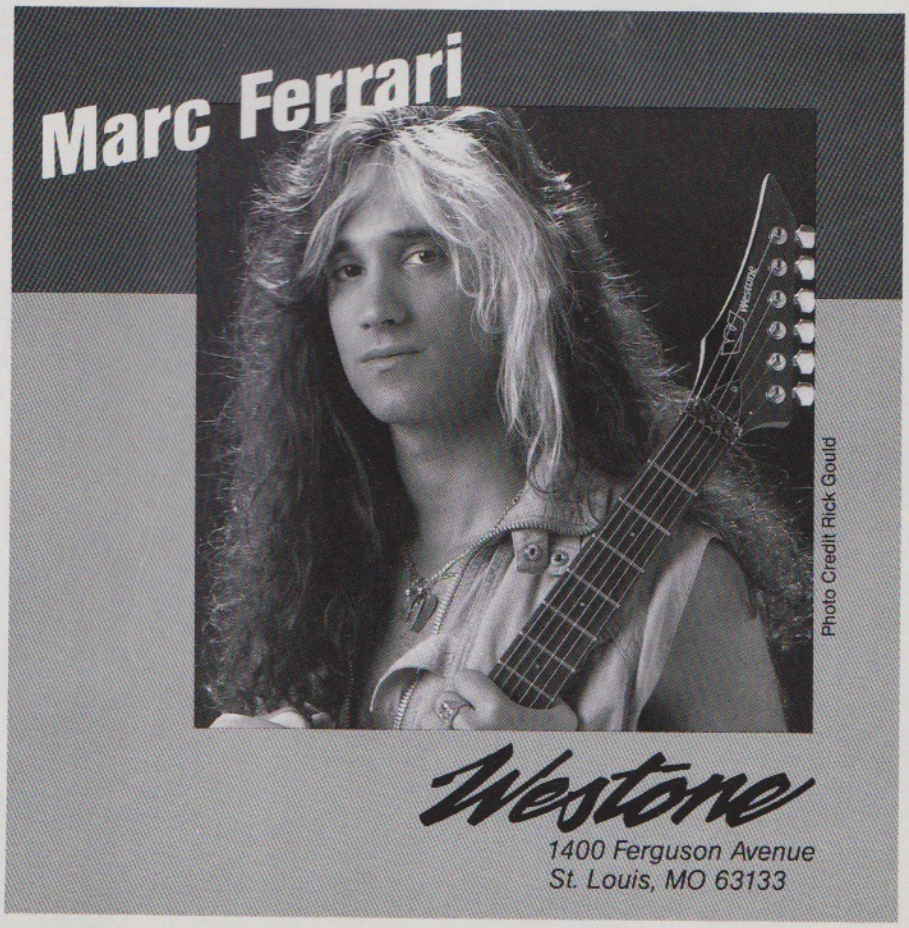
Very rarely would the three of us get together to work on songs. What I'd receive would be midnight knocks on my hotel room door from one of them, with a lick and three chords, and I'd have to put it in a song. That happened until the point where I said, I'm not going to do this until everybody sits and works with me on these pieces. I was getting strung out on deadlines. My ex-manager in those circumstances had me recording two albums a year. I said, don't leave, stay here. Help me with the lyrics. It's not a closed shop. We did quite a few recordings: *Trouble*, *Love Hunter*, *Ready and Willing*, (that's when Paice came in), *Come and Get It*, and *Sense and Sinners*. "Fool for Your Loving" was an original idea I had for B.B. King, when he was working with the Crusaders. If you listen to that and lighten up the lick, it would have been perfect for Bobby Blue Bland or B.B. That turned into our first hit outside of America. A cool tune on the *Come and Get It* album is "Hit and Run." But they were never really fully explored. We usually recorded on location in my room. The band would be playing pool or Space Invaders; they'd dash down and cut a track before we explored it or rehearsed it. The songs in those days always improved after we took them to concerts and played them.

Mickey and Bernie were in the band primarily because they're musicians. We had great strength. The camaraderie was the best I've ever known. It was the funniest experience, but then it started to filter into the actual performance, and was not professionally kept in check. But in terms of having a good time on the road, we traveled against all odds with that band, and actually scored success, to the point where we were the biggest thing in Europe. You have to remember, the more success you achieve, the more difficult it is to keep your central focus on the job at hand.

CHAPTER IV:

John Sykes "Millionaires"

I poached a guy called Mel Galley, more for his voice, because he was like Glenn, but without the problems. We wrote some nice songs together; he was a real nice guy, but he had a very bad accident with his hand. I still wanted two guitarists, and my agent in Europe had recommended this guy, John



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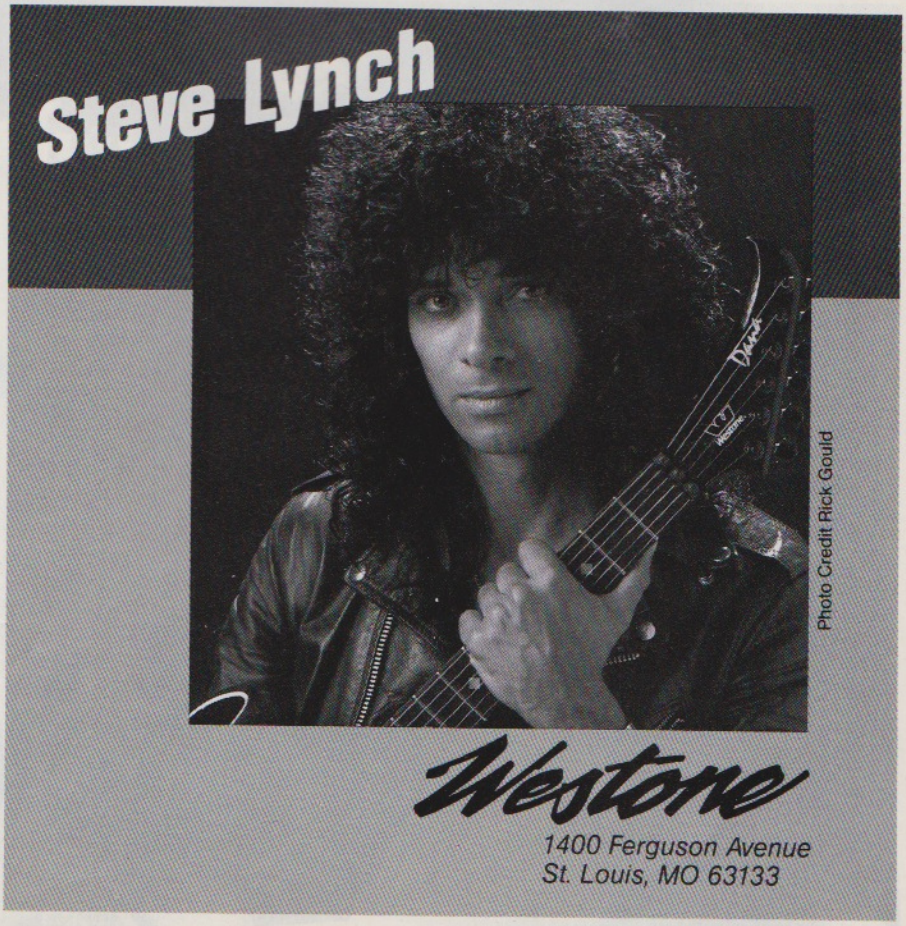
Sykes. Whitesnake was headlining the "Monsters of Rock" in '84, and I put a Thin Lizzy album on, to check him out. There were always two guitarists in Lizzy, too, so it was difficult to know who was playing what, but it wasn't over-the-top good. John was a very good looking boy and nowhere near the guitarist he is now, but he was still interesting. I flew him over to Munich, where I was making the *Slide It In* album. I put on this old Little Willie John tune that I'd done with just a church organ, and me in a chapel singing, "Need your love so bad. . ." I said to him, "Take the vocal out; just play along with these passing chords." It's a very moving piece, but he didn't really know what to do with it. Cozy (Powell), Martin Birch, and everybody around was going, "No, no, no. Forget it." I couldn't let it go. At that time, it was hired hands, and he wanted too much money. I was also speaking to Adrian, who at that time was having a hit with "Burning Heart." Adrian said it was the most difficult decision he ever made, 'cause he was a major fan. I couldn't close the door on John, so I started talking to him again. I was totally unsupported by everybody I was involved with. Maybe it was a way to go, "I'll show you!" I don't know. Anyway, Mel broke his arm in two places, and we had to do five shows. It ended up that Jon Lord had to play harder than ever to cover spaces, and Sykes had to play harder than ever, and it was really good. They were the most exciting Whitesnake shows I'd had, to that point. I was very excited, so I made a very difficult decision about Mel. I said, "You're not in the band anymore. We'll have you, if you wish to still be involved, as a writer and on albums."

The label wanted to remix the album, with Keith Olson, which was when I first met Keith. I said, "You can, but I have a new guitarist, and I've got my old bass player back." The American album was my focus. I wanted them represented on the album, so they spent a couple of weeks working with Keith on the *Slide It In* album. Keith's a great radio mixer, but I was disappointed with a lot of the playing. Sykes' solos, like on "Slide It In," are not really that good. I wasn't in the studio with him, 'cause I'd almost washed my hands of it. I'd worked my nuts off with Martin Birch to give them a good album, so in essence, there are two Whitesnake albums. There's the American *Slide It In* album, with John, Mel, and Neil Murray, the bass player, and Jon Lord. The rest of the world was Mickey Moody, Mel Galley, Jon Lord, and a guy called Colin Hodgkinson. He was a childhood hero of mine, when he was working with a jazz/rock trio called Backdoor.

I liked the European record, although the mix isn't as competent, isn't as radio orientated. At first, I was furious with the remixes. The only time I bought it was when I heard "Slow and Easy" and "Loving a Stranger," played to death when I was touring with Quiet Riot at the end of '84. One can only learn by keeping all the antennae out, and it was the first time I'd heard my voice right up here, and it worked. That's what came out of *Slide It In* and turned into the *Whitesnake* album. It was that focus to keep everything crisp.

All of the songs that John and I worked on came out of a five-day spurt, and ultimately made he and I millionaires. A Czechoslovakian film producer I know had a villa in a place about 30 minutes from San Tropez. We got a little ghetto-blaster with condenser mikes, because I loathe exotic demos. I said, "Let's not try to write a Whitesnake album." He'd written with Lizzy, of which I was totally unimpressed. I never got him involved for his writing ability. We just bounced off each other. We came up with much more than is actually featured. There were acoustic guitars, and the Rockman amplified through little speakers. John plays with a fabulous rock attitude. He hits, and the effort is evident at the end of a track. It was great. My stock quote was, "If he was 10% the person that he is as a musician, he would be easy to work with," but it was impossible. The biggest problem starts when he takes the guitar off. Actually, we fell out when we were working down there, and then kissed and made up, and he came back and brought Neil with him, so we worked with Neil on the tunes. The tunes were cool, John Kolodner at Geffen Records flipped, and we spent the summer of '85 auditioning drummers in the Valley, until I said, "That's it. The songs have been ready for too long. I'm going nuts. I can't tell the difference between a guy who's good or bad. We're gonna use the Billy Idol/Keith Forsey method, and use a drum machine." Then Ansley came into the picture, and he was the only one who had the energy to keep time, and keep up with the actual frenzy that was going on at the top. And it worked.

The most striking thing that I realized when we were in Vancouver, was John's frustration of not being able to get a sound. I think he expected to plug in and just get a sound. I came to the studio one day, and there was this whole monitor system, which was exactly the same as we'd used rehearsing in L.A. There he is with this huge rig. Mike Stone was going, "I've never had trouble getting a guitar sound with Schon or Brian May." I realized that John didn't



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have an identity.

Regardless of whatever's been said in print, I fired John on the telephone and to his face. I had Adrian Vandenberg in the studio when John came to say, "What's going on?" I said, "It's over. It's just over." He'd spent a fortune in the studio, on the guitars. He didn't support me when the producer, Mike Stone, refused to leave England to continue work on the project, and I, for tax reasons, am unable to go to England, so, you know, it was all compromised, all the time. This guy said that he wasn't going to do the guitars until I gave him a set amount of money, and I was already three million dollars in debt. In the end, it was just a mutual dislike for each other. There was a resentment that I was known and he wasn't. It was a very difficult thing. His favorite people are all rebels, in terms of thinking they're bulletproof, in terms of what they can do to their bodies, and not see how debilitating it is. I encouraged John, and it was a situation I will never take away from. He played magnificently, but working with him was intolerable for me. He worked with me for the smallest period of time of anybody else within the Whitesnake framework, and made more money than all of them put together. There was a percentage that I would not have been able to accomplish without Sykes, but in my heart of hearts, I know there's a great deal more that he would not have been able to accomplish without my involvement.

CHAPTER V:

Vivian Campbell, Adrian Vandenberg and Rudy Sarzo "The Group in the Video"

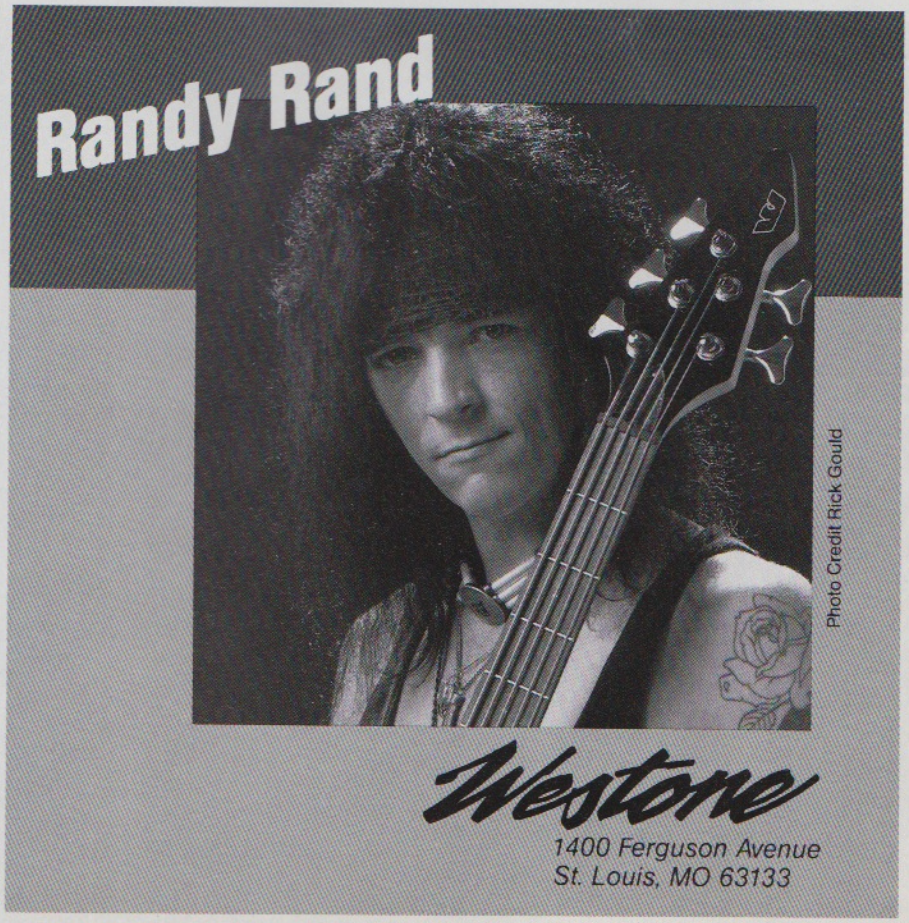
It was Christmas and I was sitting in Munich, on my own, feeling very sorry for myself. The record was not out yet. I was very much in debt, not knowing what to do. I'd lost the perspective on the album, if indeed it was good or not, because of the trials, tribulations and traumas that had accompanied it, so I drew on paper a list of musicians that I wanted to work with. The only names I wrote down were the ones who were in Whitesnake during '87.

I'd been a fan of Adrian's for many years. We met in '83, I think, and got on terrifically well. I'd always hear his songs and go, "Yeah, great potential, but never really a whole thing." I had a definite instinct that working together on songwriting would be very important. But I wanted Adrian as the whole package. In fact, in the beginning I wanted him as the band leader, to coordinate all the stuff. He'd run his own band for ten years.

I wanted Vivian because I'd seen him work. It was difficult, with the kind of structure that Dio presented, to see anything that was really musical. It was all "doomy" kind of stuff. It wasn't something I'd put on my disc player first thing in the morning, to celebrate the dawning of a new day. But I'd seen Vivian, and I thought, why not? I'd heard him play things during his solo piece which were encouraging. I also needed something, because Adrian's playing didn't have that wacky American guitar hero style. I wanted the purist of Vandenberg, and the facility to play, and the kind Sykes was going for, the Randy Rhoads/Eddie Van Halen thing from Vivian Campbell.

I'd seen Rudy work when Whitesnake toured with Quiet Riot. I'd never seen such a dedicated, inspirational player. Every evening, despite all of these dreadful social problems going on within the group, Rudy, without fail, would get onstage and deliver. He'd present songs in the flashiest, nicest, most charming, most dedicated way. It was wonderful to watch every night. I thought he was great. Every time I sat down with Rudy, somebody came to call me away. Anyway, I said, "Rudy, one day we'll work together."

We all came together around the video for "Still of the Night." We made three videos before we played together. At the first rehearsal, I could feel all the hairs on my neck. It worked, and that evening I had the best sleep of my life. I just went to bed feeling wonderful and the next day I found Adrian out sunbathing, with this big black cloud over him. He goes, "I think I'd better tell you now, I'm not happy." And immediately the tension just flooded back onto my shoulders, and I go, "Adrian, it's going to be two guitarists. That's it! I'm not going to compromise the image I have of this." The unfortunate thing was, there was no respect from either of them. They both wanted to be the solo guitarist in Whitesnake, and there was no musical respect, which is entirely different now. I may have gained out of that, because they were trying to stick it up each other's ass every night. I was delighted. It was



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CHAPTER VI:

Steve Vai "His Royal Darkness"

What happens next is heartbreaking. You must understand that Adrian worked with me a little on the last album, and this is an album that both of us wanted to work on together for ten years, and for whatever reasons we didn't. He came, moved in with me for several months, and prepared all the songs, all the arrangements, and he was great. Then he couldn't play. He really couldn't play, and I said, I have to do something about this, because otherwise we're compromising everybody in the whole situation, and he totally understood. I kept cancelling Don Airey, the keyboard player, from coming over. At Mike Klink's suggestion, we brought in a session player, Kevin Russell, out of San Francisco. He started to lay down guitar beds for support. Adrian worked with this guy, to go over the basics, then I flew down to meet His Royal Darkness.

I had my eye on Steven for a long time. I had feelers out for Steven in the Summer of '88, to find out if he was happy in the showband. So here was my opportunity. I didn't speak to Steven

very fiery. It was like two gunslingers. I would step in and say, "This is getting a bit ridiculous," but they both wanted to shine in front of the audience, so there was the benefit. I mean, it's like the chemistry that Jagger-Richards had, where it's negative, but it sparks.

Vivian's personal circumstances were constantly interfering with the perspective of where we were going. It got to the point where it just became too irritating to tolerate. You cannot, in a mature musical environment, compromise the personal happiness and well being of a team of people, because one person is constantly dragging, either with lack of trust, or lack of support, when everything was available. What I do in terms of songwriting is plant seeds. I give certain musicians ideas which I believe they can take further. I would give ideas to Adrian and to Vivian. Vivian never came back to me, apart from one time, when he came back with something which was so away from what Whitesnake was: it was a U2 reading of this particular piece. The difference in the demos was night and day. Adrian is a tireless worker. I've never worked with somebody who I can legitimately say, this is a 50-50 situation. Never. Adrian Vandenberg is a complete natural writer. For the first time ever in all my years, I've found a partner.

Dave "Beast" Spitz

Photo Credit Rick Gould

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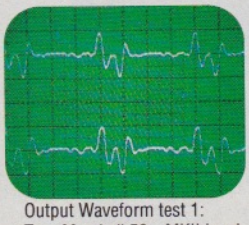
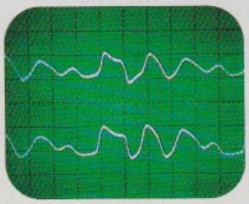


Output Waveform test 1:
Top: Marshall 50w MKII Lead
Bottom: Rocktron PROGAP



Output Waveform test 2:
Top: Mesa/Boogie MKII
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before I went over everything with Adrian. Of course, Steve is totally unfamiliar with working with another guitarist. It sounds harsh, but I think it would have turned Steven the other way had Adrian actually been a functioning musician at that time. It was an opportunity that was, in essence, a blank canvas for him, and he could hear the potential of the material.

The first time I heard Steven Vai, I was sitting at Westwood Cinema, watching a blues based movie called *Crossroads*. It blew my mind. Then I picked up Roth's album. I thought "Yankee Rose" was just a stunning direction, which wasn't followed up. I tried wading through Zappa. I found it colorfully extraneous. I got *Flexible*. I was the one who bought it. I thought, this guy has a rainbow of colors to present. The first time I heard the kind of guitarist I anticipated him to be, was on an Alcatrazz tape. I got the Alcatrazz stuff and went, "Why isn't Lee Roth getting this out of him?" You know, all this fire, all this passion. Steven would've been great in a musical environment like Miles Davis *Bitches Brew*. Remember when McLaughlin came over here? You'd flip out when you heard what Miles was doing, and then suddenly this electric guitar from hell comes in.

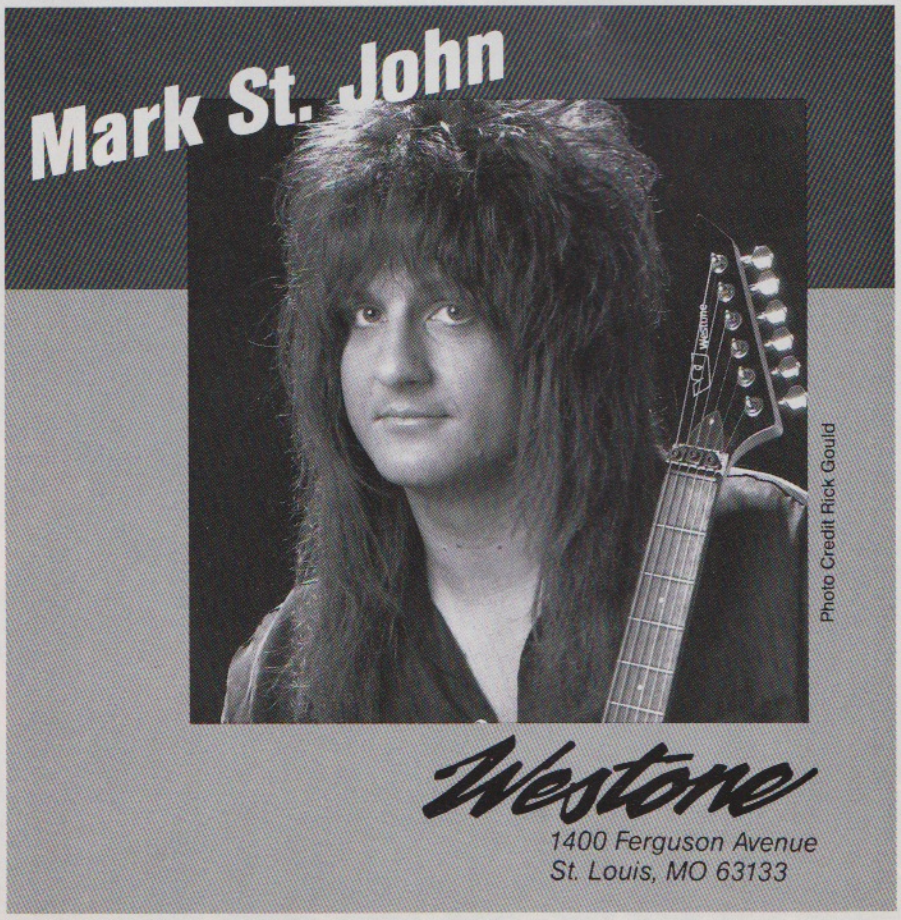
We met the 2nd of March, 1989. He had (his son) Julian on the first, and me on the second. He was so high from the birth, he was floating. We were talking for hours about everything other than working together. I walked him down and said, "Well, I should come over and play you some music." I was almost two months behind at that time, because we were anticipating a summer album. Then I find out that the only cassette that I have is the most naked of all naked things, which ultimately proved the best, because he could just strip it down and build. We talked some more and covered every possible angle. The two of us locked ourselves away in the studio, and went over the songs from my demo tape and I'm screaming in his ear.

Steven is the most musically articulate player I've ever worked with. There is such a variety of styles displayed we can never fall out, because he's never getting his full expression. He provides us with sonic tapestries from hell. Because of the unbelievable promotional vehicle of MTV, I explored the lyrics maybe twice as much as I would have done before, to promote visual imagery, which was a major bonus for Steven's reading of the songs. It's so cinematic, I wanted to mix it in Dolby Sensaround. On a song like "Kitten's Got Claws," what Steven did not only relates to the actual structure of the song, but he took the lyrical imagery and presented an ensemble of alley cats. It's all quite remarkable. This is the first time I've ever had anybody who's related to the lyric and utilized it in everything he's done. This imagery is totally Vai. These colors are Vai's. The songs existed, but it was like a canvas with a sketch on it. Nobody knows how you're gonna color it, and that's it. He's achieved the total package. This is such a pivotal reference point for aspiring guitarists to work towards.

One of my favorite songs is "Slowpoke Music." The soul in it reminded me of the *Crash Landing* period of Hendrix. This is the first time I've been able to record a Hendrix-y song. There was never any discussion at the beginning, like "Play this like Hendrix." I was just playing back some of the mixes and went, this is very much like the *Crash Landing* period. I stopped wanting to be a guitar hero when I saw Hendrix live. I decided then to focus on vocals. I've never been such an overt fan of anything in my life as I was of Hendrix. I was consumed by this man. I still am. His songwriting, unfortunately, is probably the last thing people talk about. I've worked with wonderful players, but the level of work reminds me of what I love the best in *Axis: Bold as Love*. It's a tapestry of work, which is totally articulate in it's execution and thought. This is the first time I've worked with anybody with Steven's vision. I've had a riff for years that I've been saving for a tribute to Hendrix. It's a kind of early Hendrix-style riff, which then goes into an elongated solo piece with *The Band of Gypsies* inspiration. I presented the riff once, when Gary Moore and I were going to work together, and he played magnificent things on it, but for whatever reasons, it didn't come together. I've kept this in the drawer, but now I want Steven to play it.

POSTSCRIPT: The Future

Adrian and Steven are both very bright, very articulate men, and their consuming passion is the music. I honestly don't see that it will ever be necessary to be a referee, as I had to be before. I think the more they get to know each other, the more they will get on well together. I can't see a problem towards the next album. I'm sure, with the maturity of both of them, that it can be worked out. But that is a hidden factor. That is something that I cannot guarantee will happen. At this moment in time, I would crawl over broken glass and mud to achieve that premise.



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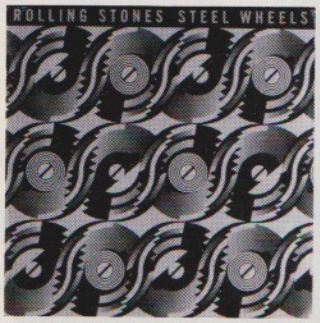
FLYING IN A BLUE DREAM
Joe Satriani ■ Relativity

PERFORMANCE: Heroic; HOT SPOTS: You pick 'em; BOTTOM LINE: All that you were waiting for.

As much as we all anticipated guitarist Joe Satriani's follow-up to the huge *Surfing with the Alien*, it would be hard to prepare for *Flying in a Blue Dream*. Satriani easily might have satisfied fans with a bunch of his modern terrorist boogie stomps and remained rock's pre-eminent guitar instrumentalist. But while he's continued his surfing rock with mammoth grooves like "Big Bad Moon" and "One Big Rush," he's pushed himself, and us, further, by continuing to experiment with sound and rhythm, and to fit his singular technique into a surprise of times and spaces. *Flying in a Blue Dream* clocks in at over an hour, and there is little similarity between any of its 16 cuts. Some of its clearest moments come when the guitarist reaches deepest, foregoing the exotic for emotion on "I Believe" or humor on "The Phone Call." Yet, few can create tornadic swirls of rock guitar like Satriani, who reaches new heights of fury on "Back to Shalla-Bal" and "The Mystical Potato Head Groove Thing." Satriani's greatest talent, though, lies in his ability to combine style, technique, songwriting and feeling into an album like *Flying in a Blue Dream* that is a total listening experience.



STEEL WHEELS
The Rolling Stones ■ Rolling Stones

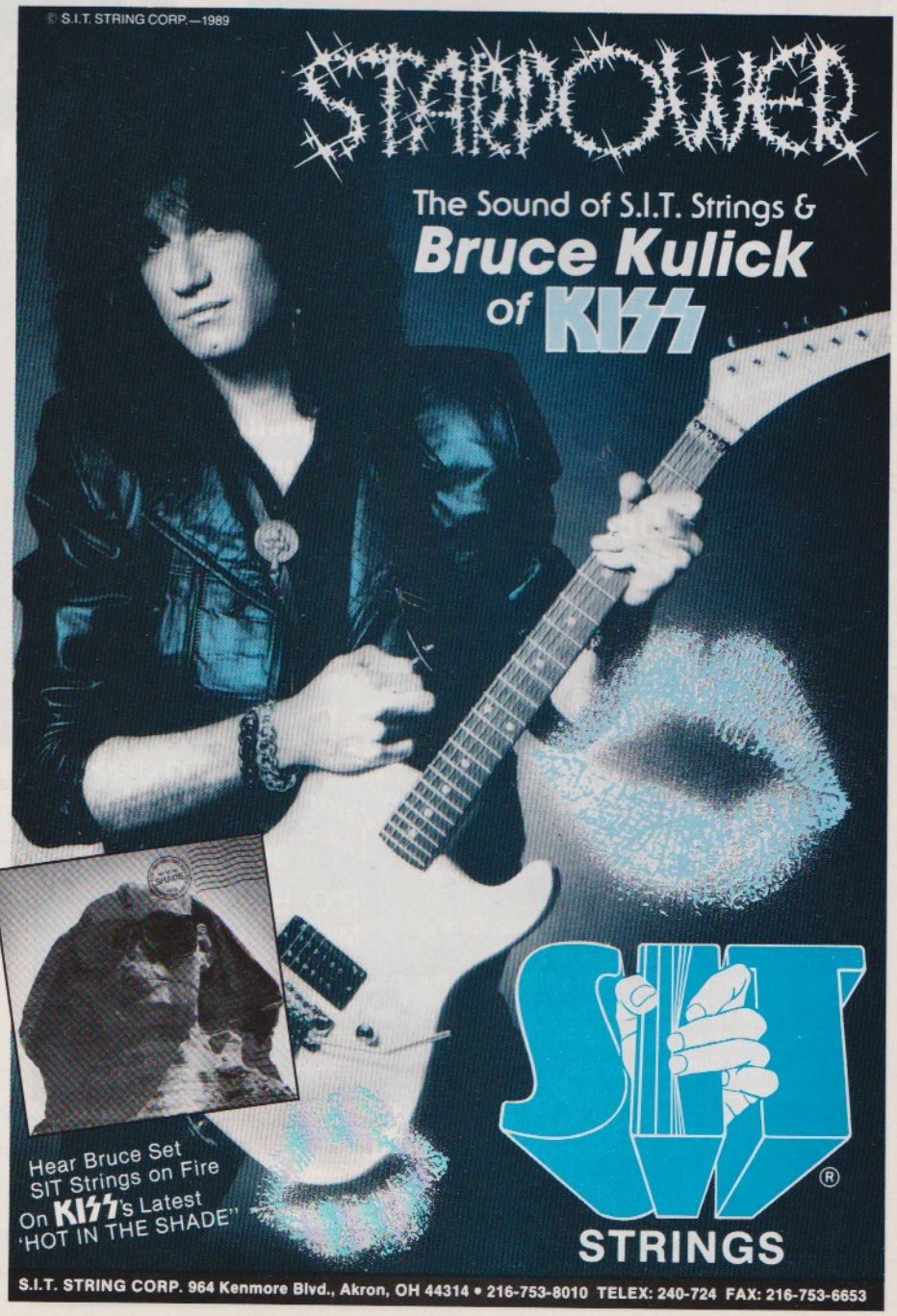
PERFORMANCE: Bustling; HOT SPOTS: "Rock and a Hard Place," "Terrifying" and "Sad Sad Sad;" BOTTOM LINE: A great *guitar* album.

Everybody has been busy analyzing the lyrics on *Steel Wheels*, looking for insight into the soap-opera antics of Keith Richards and Mick Jagger. What gets lost in this search for "meaning" is the fact that *Wheels* is one of the best pure guitar albums the Stones have ever made. That the album is the best overall Stones record in eons makes the little things sound better, but examination of the music finds Richards at his playful best, firing off "The Chords," as well as a string of charged, snarling solos. From the opening bustout rocker "Sad Sad Sad," Keith is musically animated, chopping off a coarse, "Outta my way" solo that clears the deck for the remaining rock-and-dabble mixture. He and Ron Wood create a shimmering guitar tension amidst the snaking groove of "Terrifying," while the naked rock of "Hold on to Your Hat" is a windy maelstrom of Keith's Chuck Berry derivations. When the biting roil of the first side gives way to variety, experimentation, and a bit of junk on the second, Keith keeps on with a plucky classical guitar turn on "Almost Hear You Sigh," and the album's best vocal on "Slipping Away." Bickering and backbiting be damned, the guitars live on.

PUMP
Aerosmith ■

PERFORMANCE: Ruff enuff; HOT SPOTS: Too many to choose; BOTTOM LINE: As good as they get.

So, it turns out that Aerosmith's last album, *Permanent Vacation*, was just a teaser, only a taste of the New England band's rediscovered power. It's fitting that *Pump* should blast a path alongside the Stones' *Steel Wheels*,



because these bad boys often unjustly have been labelled "America's Rolling Stones."

Pump and its breathless rank and roll isn't nearly as adult and respectable as those English lads' record, which makes it a dangerous aural event. Bruce Fairbairn was enlisted to produce again, and he's given Aerosmith a fierce, frontal sound like they had in the old days, but placed in a modern context. Every band member is at peak musical power—the rhythm section cooking mercilessly (drummer Joey Kramer is a monster), the guitar gnash oh so grimy and rude, Joe Perry adding just the right juicy, lewd lead breaks, and Steven Tyler singing with a hot, husky passion that makes him both wolf and wiseman. There isn't a lull to be found on *Pump*, in hump-to-bumping song or the cool, dreamy snippets that fill the album's gaps. Who says these rock reformations have to be maudlin flashbacks? *Pump* should provide rocking inspiration for a whole new generation of American bands.

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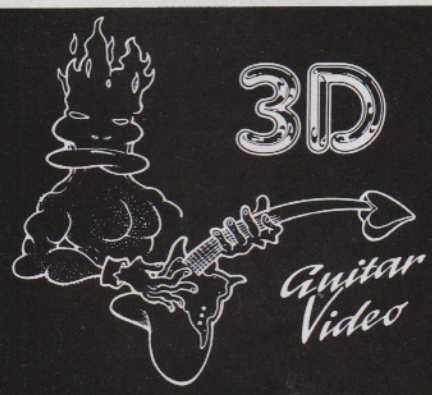

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- OZZY—Shot in the Dark, Crazy Babies, Bark at the Moon, Fire in the Sky, Killer of Giants
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- BEATLES—Back in the U.S.S.R. Birthday, Get Back, Twist and Shout, She's So Heavy
- LED ZEPPELIN—Stairway to Heaven, Whole Lotta Love (Solo), What Is and What Should Never Be, Communications Breakdown, Black Dog, Over the Hills and Far Away
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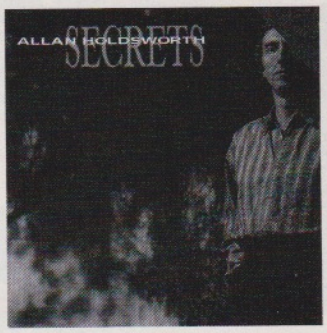
DR. FEELGOOD
Motley Crue ■ Elektra

PERFORMANCE: Professional; HOT SPOTS: "Dr. Feelgood" and "Sticky Sweet;" BOTTOM LINE: Not the rowdy, shocking kids they once were.

The hum surrounding *Dr. Feelgood* is the sound of fans and foes wondering whether the early-80s outrage-meisters Motley Crue can still kick ass and inspire lunacy, now that its members are clean and sober. That people wonder at all says something about the Crue's nine-year musical legacy, but what *Dr. Feelgood* proves, while avoiding comment on the evils of the band's previous addictions, is that Tommy, Vince, Mick, and Nikki are now true metal troopers and polished rock 'n' roll professionals. *Dr. Feelgood* contains solid, chunky blues-based rock, around the band's usual themes of lust and L.A. life, all recorded with an in-your-face sound and beefed-up with Mick Mars' thick guitar riffing. While Vince Neil's vocals-by-committee wear thin, Mars and bandmates have managed to put together their best-played album, as they aspire to a degree of respect. However, this newborn professionalism ends up diminishing the main reason to have loved these shaggy-maned glam-kings in the first place—they only played at being musicians, while living metal monster roles. Now that their dangerous musical edge has been smoothed, they're looking and sounding a lot more like Alice Cooper.



SECRETS
Allan Holdsworth ■ Intima

PERFORMANCE: Restrained; HOT SPOTS: "Joshua" and "Peril Premonition;" BOTTOM LINE: Detached fusion majoring in synthaxe.

Allan Holdsworth is a guitarist whose strong personal style and angular compositions are admired and studied by guitarists in every musical walk. Lately, this British fusion player

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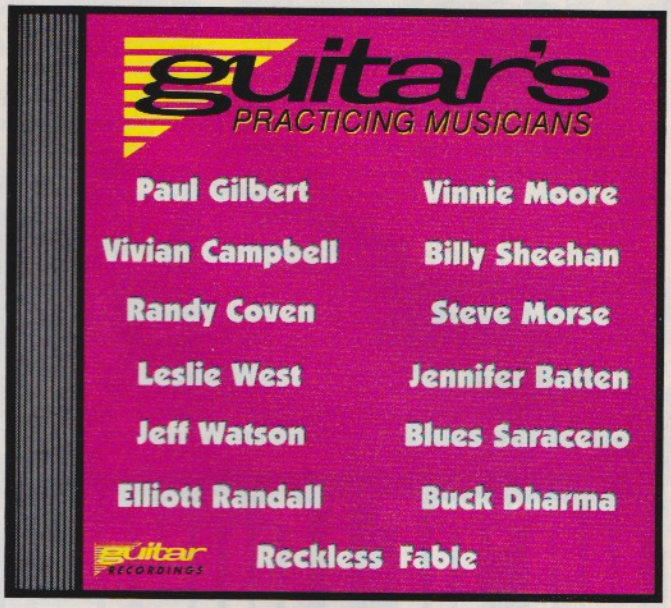

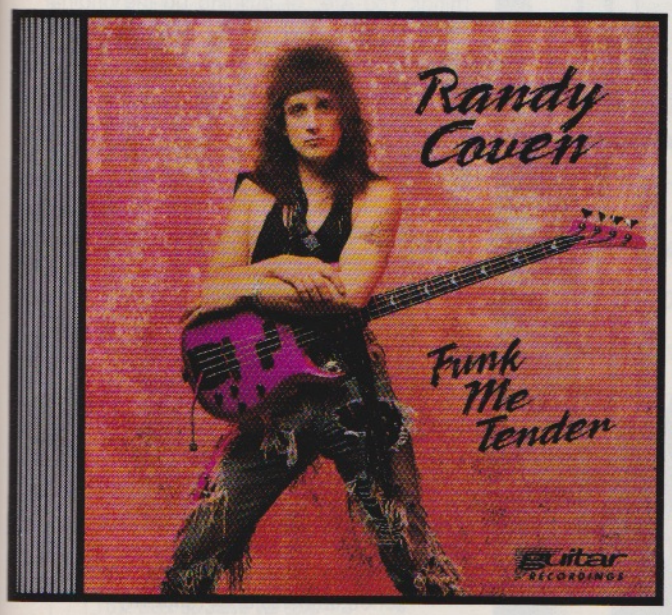

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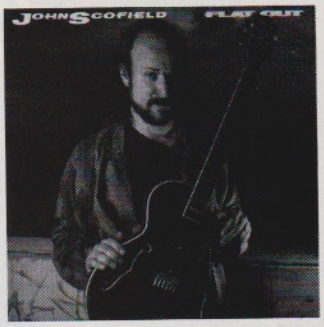
has moved away from the harder-edged rock that has attracted metal technicians to his camp, and from the guitar itself, favoring the variable tone of the synthaxe. The keyboard-like instrument is Holdsworth's prominent tool on *Secrets*, and as a result his music has taken on a dreamier, more restrained mood. When Holdsworth does play guitar, his music takes off, as on "Peril Premonition" and "Joshua." The yawing solo on the latter is full of the guitarists's surging lines that run and breathe with life. Those cuts tend to overpower synthaxe tunes like "Secrets," where Holdsworth's style comes through in the construction of his solos, but his touch and distinctive tone are lost in the blipping modern accordion sound. A handful of talented sidemen gives *Secrets* a splashy rhythmic pulse, and Holdworth's vaunted technique is always worth hearing. In the end, though, you'll end up wishing Holdsworth's guitar hadn't suddenly become one of his secrets.

FLAT OUT
John Scofield ■ Gramavision

PERFORMANCE: A cool strut; HOT SPOTS: "Science and Religion," "Rockin' Pneumonia" and "Evansville;" BOTTOM LINE: A swinging show of New York style jazz guitar. There aren't many jazz guitarists able to so casually swing from rock to blues to jazz as John Scofield. Some players can fit into all musical settings, but few so easily distinguish their guitar voice in each, with one or two notes. *Flat Out* is Scofield's latest and features a new band that interestingly groups a Hammond B-3 organ, Scofield's Ibanez hollow-body electric, Anthony Cox's richly toned acoustic bass and a pair of freewheeling drummers. That band cooly slithers through a set of characteristically bluesy, deceivingly



soft tunes that range from stuttering New Orleans dance to heated hard bop. Scofield personalizes each tune with his fluid phrasing and warm tone. He adeptly combines traditional linear jazz lines with pliable bends and a heavier, rocker's emphasis in solos, whether breaking down the standard, "All the Things You Are" or building up the original swing of "The Boss's Car." Scofield favors cool blues flavors in his writing, which is at its tastiest on "Evansville" and "Science and Religion." The latter's title wittily captures Scofield's music approach—for him the blues is both a science to be continually explored and a religion to be worshipped.

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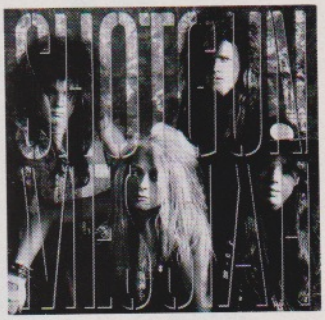

SHOTGUN MESSIAH
Shotgun Messiah ■ Relativity

PERFORMANCE: Brash and searing; HOT SPOTS: "The Explorer, " "Dirt Talk" and "Nervous;" BOTTOM LINE: Debut of the month. Say 'Swedish rock' and you think of Abba or super sweet harmonies and perfectly placed solos in melodic radio rock. Shotgun Messiah is out to change that Nordic image. *Shotgun Messiah* is a highly charged album of hard rock that bristles with barely restrained guitar and street attitude. Its high energy, high volume and high-style fun is commanded by the smarty-pants scrawl of Zinny J. San's vocals and the outrageous chops-mongering of guitarist Harry K. Cody. Cody is a lightning-bolt brawler, his playing an endless stream of burning riffs, squirting accents and high-speed, careening solos. He's got the chops of ten men and doesn't hesitate to use them any time, any place. The instrumental, "The Explorer," is his showpiece, a wow of movement and substance that puts fusion into rock overdrive, and should send shivers through hard rock's guitar hierarchy. But the

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☐ 803 MAR. 88 ***Def Leppard*** cover—
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Also still available:

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*Crossroads/*Killer Queen/*Albert's Alley/ Sharp Dressed Man/*Scorpions—poster*

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*Alone Again/*Start Me Up/*Shapes Of Things/ Midsummer's Daydream/*Rik Emmett—poster*

☐ 608 AUG. 86 ***Hackett/Howe*** cover—
*Jekyll And Hyde/*Pinball Wizard/Day By Day/ *Iron Man/*Tony Iommi—poster*

☐ 611 NOV. 86 ***3rd Anniversary Issue***
*Ice Cream Man/Marching Out/Why Worry/ Change It/*Billy Sheehan—poster*

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*Tobacco Road/*Soul Man/*Run To The Hills/ *Can't Find My Way Home/*Stevie Ray Vaughan—poster*

☐ 701 JAN. 87 ***Schon/Campbell*** cover—
*Stone In Love/*Twiggs Approved/Foxy Lady/ Sunday Bloody Sunday/*Heart—poster*

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*Lightning Strikes/*You're In Love/*Reeling In The Years/Samba Pa Ti/*Cinderella—poster*

☐ 705 MAY 87 ***Bon Jovi*** cover—
*You Give Love A Bad Name/*Master of Puppets/Blue Wind/American Tune/*Vinnie Vincent—poster*

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Daydream/Living On A Prayer/Layla/*Here I Go Again/*Adrian Vandenberg—poster*

☐ 804 APR. 88 ***George Lynch*** cover—
Another Nail For My Heart/Too Rolling Stoned/ *Unchain The Night/Frenzy/*Paul Gilbert—poster*

☐ 805 MAY 88 ***Guitar Jam*** cover—
Crying In The Rain/*Long Distance Runaround/ Rock Me/*Sweet Emotion/*Campbell/Sambora/ Gillis—poster*

☐ 806 JUN. 88 ***Steve Vai*** cover—
*Theme For An Imaginary Western/*Killer Of Giants/*Skyscraper/Little Sister/ *Trevor Rabin—poster*

☐ 807 JUL. 88 ***Satriani/Hammett*** cover—
Satch Boogie/*Wait/*Battery/*Peace Of Mind/*Lita Ford—poster*

☐ 810 OCT. 88 ***David Gilmour*** cover—
*S.A.T.O./Eight Miles High/*Another Brick In The Wall Pt.2/Queen Of The Reich/ *Queensryche—poster*

☐ 811 NOV. 88 ***5th Anniversary Issue***
Wake Up Dead/*Back And Blue/Song Of The Wind/Always With Me, Always With You/ *Joe Satriani—poster*

☐ 812 DEC. 88 ***Cinderella*** cover—
*Come On (Part 1)/Damn Good/*Gypsy Road/ Zap/*Led Zeppelin—poster*

☐ 901 JAN. 89 ***Richie Sambora*** cover—
Suite: Judy Blue Eyes/While My Guitar Gently Weeps/Bad Medicine/*Can I Play With Madness/*Judas Priest—poster*

☐ 902 FEB. 89 ***Lynch/Bratta*** cover—
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☐ 904 APR. 89 ***Anthrax*** cover—
*When Love Comes To Town/Spanish Fly/ Be All, End All/Jessica/You Know What I Mean/ *Jeff Beck—poster*

☐ 905 MAY 89 ***Joe Satriani*** cover—
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☐ 906 JUN 89 ***Jake E. Lee*** cover—
Here Comes The Sun/The Pepper Shake/ *Confidence Man/High Wire/*One/ *Metallica—poster*

☐ 907 JUL. 89 ***Reb Beach*** cover—
*Seventeen/*Distant Early Warning/When The Children Cry/Wild Horses/*South of Heaven/ *Slayer—poster*

☐ 908 AUG. 89 ***Mr. Big*** cover—
Fire Woman/Modern Day Cowboy/*Addicted To That Rush/*Every Breath You Take/Point Of No Return/*Steve Morse—poster*

☐ 909 SEP. 89 ***Jeff Beck*** cover—
Goodbye Pork Pie Hat/Eyes Of A Stranger/ *I've Seen All Good People/*California Girls/ *Behind Blue Eyes/*Pete Townshend—poster*

☐ 910 OCT. 89 ***Joe Perry*** cover—
Rag Doll/*Wish You Were Here/*Highway To Hell/All That You Dream/*Wait Till Tomorrow/ *Jimi Hendrix—poster*

☐ 911 NOV. 89 ***Vaughan/Reid/Hammett*** cover—*Jump In The Fire/Patience/*Scuttle Buttin'/End Of The Line/*Cult Of Personality/ Vernon Reid—poster

☐ 912 DEC. 89 ***Kendall/Lee*** cover—
The Forgotten Part 2/*Mista Bone/*China Grove/*The Ocean/Practice Makes Perfect/ *John Sykes—poster*

* —includes bass parts

954

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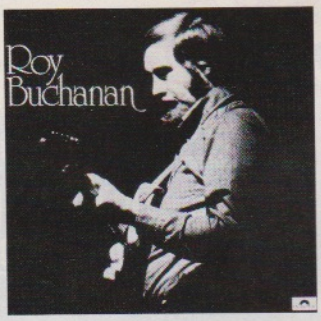

ROY BUCHANAN

Roy Buchanan ■ Polydor

Roy Buchanan was a musical misfit and personal enigma. For nearly twenty years on the rock and blues scene, he was admired and respected as a superb guitar technician, a master of the Telecaster, whose piercing sustains and cleanly articulated lines were the epitome of studied execution, but lacked in one key element—style. He spent his early years paying dues as a studio musician and gigging in clubs along the mid-Atlantic seaboard, all the while developing a reputation as a guitar sage. *Rolling Stone* wrote about him, making his legend grow, and many noted guitarists of the late '60s and early '70s are said to have sought him out and learned from his shows and solos. Yet even throughout his more public career that began with *Roy Buchanan* in 1972, the guitarist remained on the outside, unable to connect emotionally or commercially with his albums, and relegated to bar shows when touring the greater U.S. His late 80's albums on Alligator Records are thought by many to be his most relaxed and personal, but when he took his own life early in 1989, Roy Buchanan left behind only an enigma and an incomplete record of his true musical personality.

Roy Buchanan was much anticipated by guitar freaks, but only hints at the power and breadth of ability that sometimes broke through in the guitarists' live shows. The album was recorded with Buchanan's East Coast band that was unaccustomed to studio pressures and unable to offer much more than the barest of support. Buchanan's guitar is often left to dryly develop the odd mix of country cryers, rockabilly and smoldering blues. While his smarts and execution come through on his country pluckings, only three blues cuts begin to reveal the reality behind the mystique. "John's Blues" finds Buchanan staggering into a steady stream of phrases cut by a mid-song pickup switch that mellows the tune's bite. "Pete's Blues" is a one-level jam filled with a thousand points of guitar sound that could break glass or call the dogs. But it's "The Messiah Will Come Again" that's the best remembered, a haunting melody with streamers of lyrical guitar and a curious religious monologue that cloaks even this first uneven glimpse of the guitarist in shadow.

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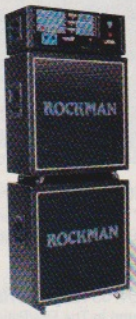

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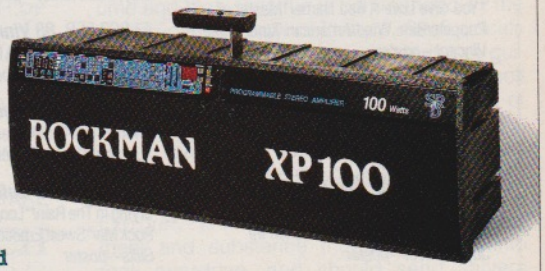

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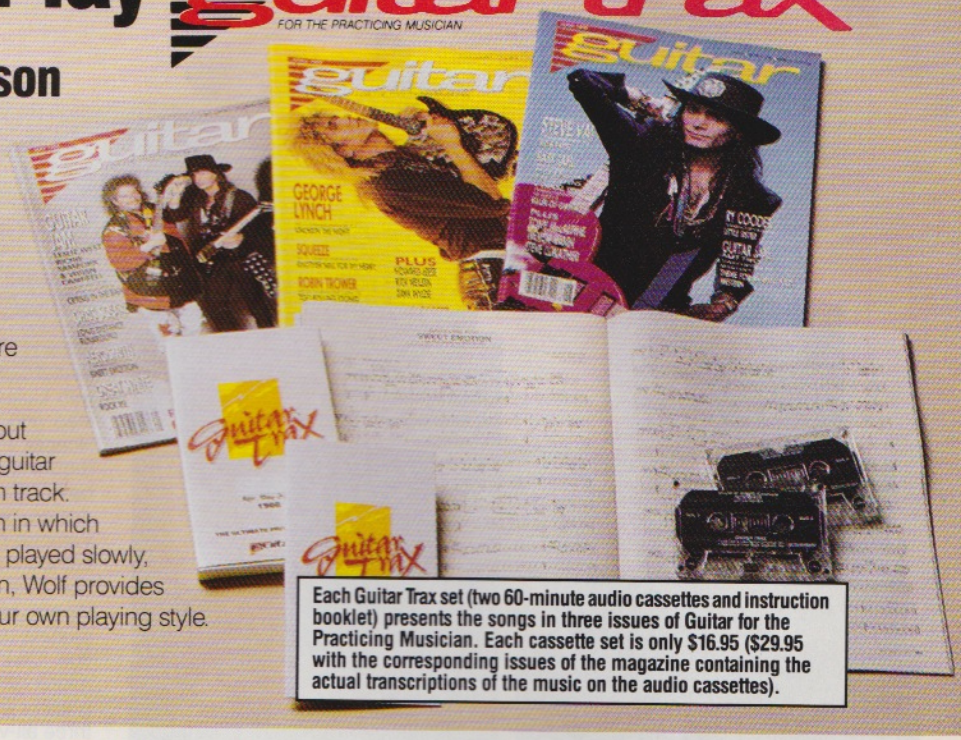

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Great White—Rock Me
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HOHNER

Hohner has introduced new British-made amplifiers, to complement their professional guitar line. The models, divided into four separate ranges, come in power ratings from 45 to 150 watts; all combos and cabinets are fitted with Celestion loudspeakers. The two Vision combos, in lead and bass versions, are the smallest models in the Hohner Professional range, rated at 45 watts. Players requiring extra bite can opt for the 75 watt Viper lead and bass combos. The 75L is a footswitchable twin-channel design, with two gain controls for each channel. The Vampire range consists of two models, each available in combo and amplifier top forms, and all rated at 130 watts. The lead models provide a similar specification to the Vipers, but with twin Celestion speakers, while the bass models are unusual in offering a twin channel configuration. Channel one has a three-band EQ, with sweepable midrange, while channel two features an eight-band graphic equalizer. Topping the range for guitarists are the three all-valve amplifiers, available in 30, 65 and 150 watt versions. The 30LV has four-band equalization and separate controls for clean and distorted channel gain: the two larger models have separate three-band EQ for each channel plus master reverb and presence controls.

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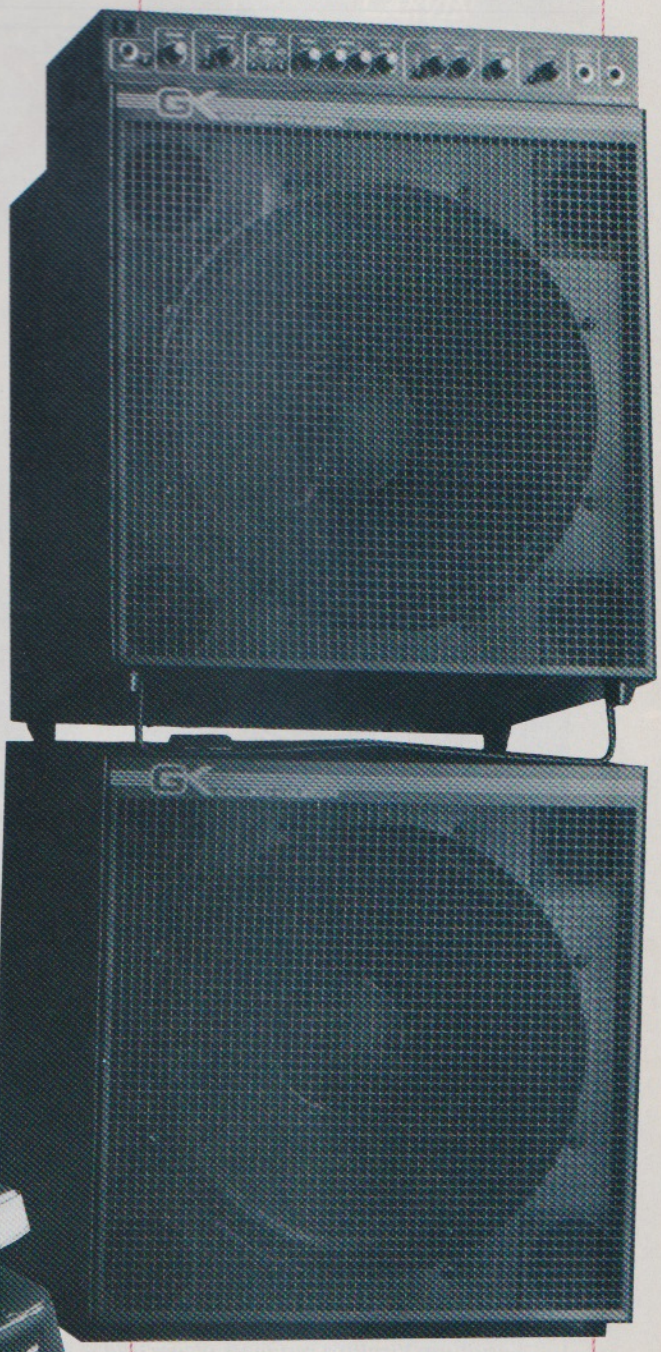

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ALICE COOPER

Continued from Poster

wrote all these tunes. It was me, Joe Lynn, and Al Greenwood, the keyboard player from Foreigner. It was great; we were banging out all these tunes, we were getting signed by Polygram, the whole thing. Then I piped up with, "Excuse me, but I'm joining Alice Cooper's band." Joe's not a happy pumpkin. I'm gonna try to make time to record the album, but this tour is slated to go 12 or 14 months. But, I would love to do Joe's record. I wrote the songs, so it's part of me. But things happen in a very strange way. Maybe a week before I got this gig with Alice, I finished a record called *Sammy Says Ouch*, as part of Randy Coven's band, with John O'Reilly on drums. I loved playing with Randy, because I was allowed to totally cut loose. It was no holds-barred. The album's an instrumental record that keeps your attention through the whole thing, because it was approached like a rock 'n' roll album, and my playing is a cross-section of my personality. It's got attitude, rawness, mistakes; my playing got to speak more with Randy than in any other project I've done to date.

What did you do before that?

AL: For two years I couldn't get arrested. But I used to play with Michael Bolton. I toured with him in 1983. I was in a band called Talas for about fifteen minutes. I was in a band called Danger Danger, which is on Epic. It really didn't pan out, because they went one way and I wanted to keep a little more attitude.

When you go out on tour with Alice Cooper, it's really his image up front. How do you see your own images fitting into his?

AL: We're not changing our image to fit in, because Alice picked us because we already had what he wanted, as far as what we look like, what we present, basically what we are. The whole concept of *Trash* is not the concept that was there for *Welcome to My Nightmare*. It's not the real gothic, blood and guts style. This is a real dirty, in your face rock 'n' roll band. We're going to start out as a tattooed, long haired, motley looking group of scumbags. We are going to step into the *Nightmare* stage show, but we're going to retain our identities.

PETE: The set changes around us, but the identity of the band doesn't budge.

AL: That's why we're here. Alice wanted people with fire and hunger and a look that says "Don't mess with me."

How do you work with Alice?

AL: I'm amazed at how little ego he has. For a guy of his stature and position, it's just incredible. He could easily intimidate you. In a heartbeat he could turn it on. But even when we're doing things like spoofs on the Godfather, he'll just let it go. Then he'll turn around and calmly say something like, "Are we going to do it right now, or what?" And we do. It's just really cool. Musically, I never thought much about Alice Cooper. I knew the big hits, but nothing beyond that. But when I talked to Vai, he told me that Alice Cooper was his biggest musical influence. That's when I started to pay attention. I never really got it until we got into rehearsal. I saw how brilliant he was on the really tough tunes. You have to really listen to the songs beyond the hits. Hits buy you a nice car and a home. But what he's saying inside his records, melodically and harmonically, is really impressive.

In rehearsal, he's a musical conduit. Since he doesn't play an instrument, he's more of a translator. He'll sing each interval of the changes he wants. We play around with the tunes and basically you can do as much as you want until Alice turns around and says "No." He won't say, "That's good." He just won't say anything, so you know you're safe. But when he turns around and screams, then you stop.

PETE: And if the chord isn't right, he'll go, "No, not that chord, try this, try this," until you get it right. He uses us as his medium to get out what he hears in his head. Sometimes, if there's a certain lead lick, the signature lick that has to

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be there, he'll just have us cop it off the album. He's looking for the same mood as the old music, only with more aggression.

AL: Alice is very good about encouraging us to stretch. We're doing a Bernstein piece from *West Side Story* that Alice had brought into the rock world. Bernstein was not normal to begin with. He uses tritones, weird inversions, tight harmonies, ninths and seconds and all this crap. And we're doing it onstage with a bunch of Marshalls. Everybody broadens their vocabulary on songs like that. We end up going so far as doing free measures, where there's no meter. That's a musical style that's beyond anything I did with Danger Danger, or even with Joe Lynn or Michael Bolton. That was all very corporate, middle of the road kind of music. Alice came out of an era where he was able to experiment musically and get theatrical onstage. He's bringing it out again, interpreted through us. He gives us the freedom to interpret what he did, but not really change it.

PETE: I was a big Cooper fan. I used to hang out with an older buddy who turned me on to things like the *School's Out* album. What I loved about it is that he'd take a certain musical style, say the Bernstein piece, "Gutter Cats," and a tune called "Blue Turk," which had a laid back, bluesy kind of lounge intro, and Alice would come into these styles and twist them for his own musical purpose. I could hear how he was creating a very original kind of music that was still rock 'n' roll. I played a lot of his hits, like "Desperado," "18," "Is It My Body," and "Be My Lover," in cover bands when I was really young. I just dug the evil vibe the band had about them. They were nasty mothers. I've been playing guitar for 10 years now. I started when I was 13. I got serious about it when I was 15. I locked myself away in the bedroom and got out my Led Zeppelin and Jimi Hendrix albums and all that. I started playing in bar and dance bands very soon after that. This was all in Canada. I started out in a little town in Ontario called Sudbury. As soon as I was 18 I moved out to Toronto, which is like the L.A. of Canada. I had these big delusions that by the time I was 20, I'm going to be a millionaire, with gold albums and all that. I was soon awakened, though. In Toronto I played in a bunch of little bands until I became known around town as a guitar player. I went out on the road in the Toronto and Ontario bar circuit, with a band called Walter Ego. We played some of our own tunes, but the real problem in Canada is that you can only get gigs playing covers. That's when I started thinking about coming to L.A.

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Al, how long have you been playing guitar?

AL: I'm 27 and I got my first guitar when my parents bought it as a fluke when I was 6. I had a copy of *Beatles '65* and some little guitar, so I hung out and did my thing. But I didn't get serious about playing until 1980, when I met Steve Vai for the first time. I was playing some club on Long Island, and he came into the dressing room afterward, with his blue hair and black leather jacket, towering over me, because he's a tall guy and I'm kind of a midget. Steve said that I was really good, and that I should play this way and that, and I said, "Great." After he left, I turned to a friend and asked him, "Who was that?" He told me it was Steve Vai. I said, "Great! Who's that?" That's when I learned that he played guitar for Frank Zappa. That's when I started playing to really kick ass. I went to Berklee for about three days. I came home from Boston and started teaching and doing sessions, then got that gig with Bolton and just banged it out until I could land something.

Let's talk about your equipment.

AL: I'm a big fan of Kramer guitars. Mike Plunkett and Buddy Blaze at Kramer started giving me equipment at a time when I was thinking of giving up music to become a carpenter. They endorsed me just on the strength of seeing me play one night. Richard Coco at La Bella strings did the same thing. I use the Seymour Duncan pickups that come with the Kramer. I really like his full-shred pickups. He's got it together where he can take an old Gibson PAF and play with it just a little bit, so you can really make it scream. For guitars, I use a couple of Sustainers. I also use a Vivian Campbell Nightswan model; it's a Buddy Blaze design. It's a great guitar.

PETE: I got the happening B.C. Rich Vintage Mockingbird. It's the guitar of my life. I've had it for seven years and I love it to death. It has a Seymour Duncan Jeff Beck pickup in the bridge, which I love. It has a DiMarzio stock in the middle. I'm not happy with the neck pickup, so I'm thinking of getting a Seymour Duncan '59. I use La Bella strings and Marshall 100 watt amps.

AL: My amps are still up in the air. Peavey's making some pretty hip stuff. I also have a rack that looks like it can go to Mars and back. That's pretty different from Pete. He uses a guitar cable for effects. I use the effects to color my existing tone. I have a gothic Marshall tone, but I color it with the Harmonizer, the Alesis Quadroverb, an SPX 90, a Roland digital reverb, a Lexicon PCM 41. Peavey just sent over a new signal processor that I don't understand yet. Eventide just sent over one of their harmonizers that can get Radio Free Iran.

How do you play in combination?

A: Pete and I come from different sides of the planet. He takes everything up to 1978. His tone and his whole approach to guitar warrants his playing the more roots-oriented sounds.

PETE: I can get a hard-on from playing one note. I can really enjoy it.

AL: I can get a hard-on from playing one note and tweaking it through my effects boxes. That's why I end up playing all the crazy stuff. I'm the Steven Spielberg of the band. Alice lets me take the tune left or right a little bit. On the album *Welcome to My Nightmare*, it's a little rigid and old sounding, but I bring in a kind of Steve Stevens sound, a bit of "Rebel Yell."

Are you going to play "School's Out?"

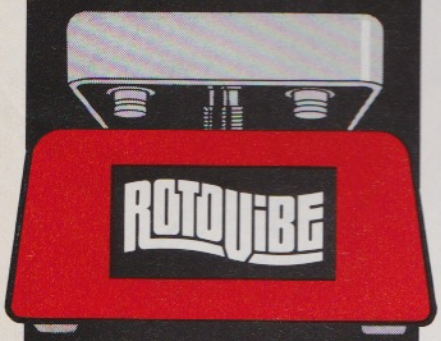
PETE: Oh yeah! We're doing a majority of the classic tunes that you'd expect.

AL: Basically, we are the world's best cover band, except for Whitesnake, who was the best cover band of 1988. We capture the vibe and essence of the tune, all the subtle changes of the tune, and guitar-wise, Alice lets us speak. The important riffs are quoted, but Alice wants each of our identities to be out there. It's basically capturing the essence of the tune, but playing it like a bunch of kids.

PETE: But you don't play "I Love the Dead" like the Brady Bunch.

Put your foot down.

Demand



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Allen Products Company 51
American Educational Music Publications 147
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Audio Sound International 10,37
BBE Sound Inc. 86
Bann Service 131
Bartolini Pickups 146
CBS Records 3
Carvin 143,151,177
Chandler Industries 98
Charvel Guitar Company 28
Cherry Lane Videos 179
Class Axe 40
Columbia Record and Tape Club 14-15
Crate 79,158
DOD Electronics 154
Dean Markley 110
Dick Grove School of Music 19
Digitech 96
DiMarzio 103
Dunlop Manufacturing 181
EMG Pickups 34
Electro-Voice 26
Ernie Ball 30
Fernandes 144
Five Star Music 155
G&L Music Sales 1
GHS Strings 178
Gibson Strings and Accessories 4
Grip Master 36
Groove Tubes 50
Guild Guitars 132
GUITAR Back Issues 171
GUITAR Binder 80
Guitar Center of Minneapolis 170
Guitar Empire 80
GUITAR Recordings 169
Guitar Summer Workshop 181
GUITAR Trax 173
Hamer Guitars 83
Hartke Systems 6
Hot Licks Productions 153
Hughes and Ketner 102
J. D'Addario & Co. 156
Kaman Musical Strings 32
Kramer C3
Lee Oskar Enterprises Inc 50
Mail Box Music 133
Mandolin Brothers 182
Marshall Amplifiers 33
Martin Guitars 148
Maxima Strings 88
Mechanics of Metal 51
Metal Method Productions 12
Metaltronix/Perfect Connection 29,31
Morley 12
Musician's Friend 131
Musician's Institute 160
Music Dispatch 24-25
Nady Systems 39
Paul Reed Smith Guitars 166
Peavey Electronics 5,13,17,87
Ovation 99
R.E.D. Inc. Records 176
Recording Workshop 181
Rickenbacker International 152
Rock Performance Music 8-9
Rockhouse Video 149
Rocktron Corporation 164
S.I.T. Strings 167
SWR Engineering 82
Sam Ash Music 182
Samson Technologies Corp. C4
Scholz Research & Development 172
Select Pickups 59
Seymour Duncan 131,162
Shrapnel Records C2
Sound Connection 35
Super Chops 4 Bass 100
Tascam 20-21, 22-23
Thoroughbred Music 148
VMI Industries 95
Vester Guitars 74
Vestax 81
Warmoth Guitars 131
Westone 155,157,159,161,163,165
Woodwind and Brasswind 59
Workshop Records 85
World of Poetry 51
Yamaha Music Corporation 107, 108-109

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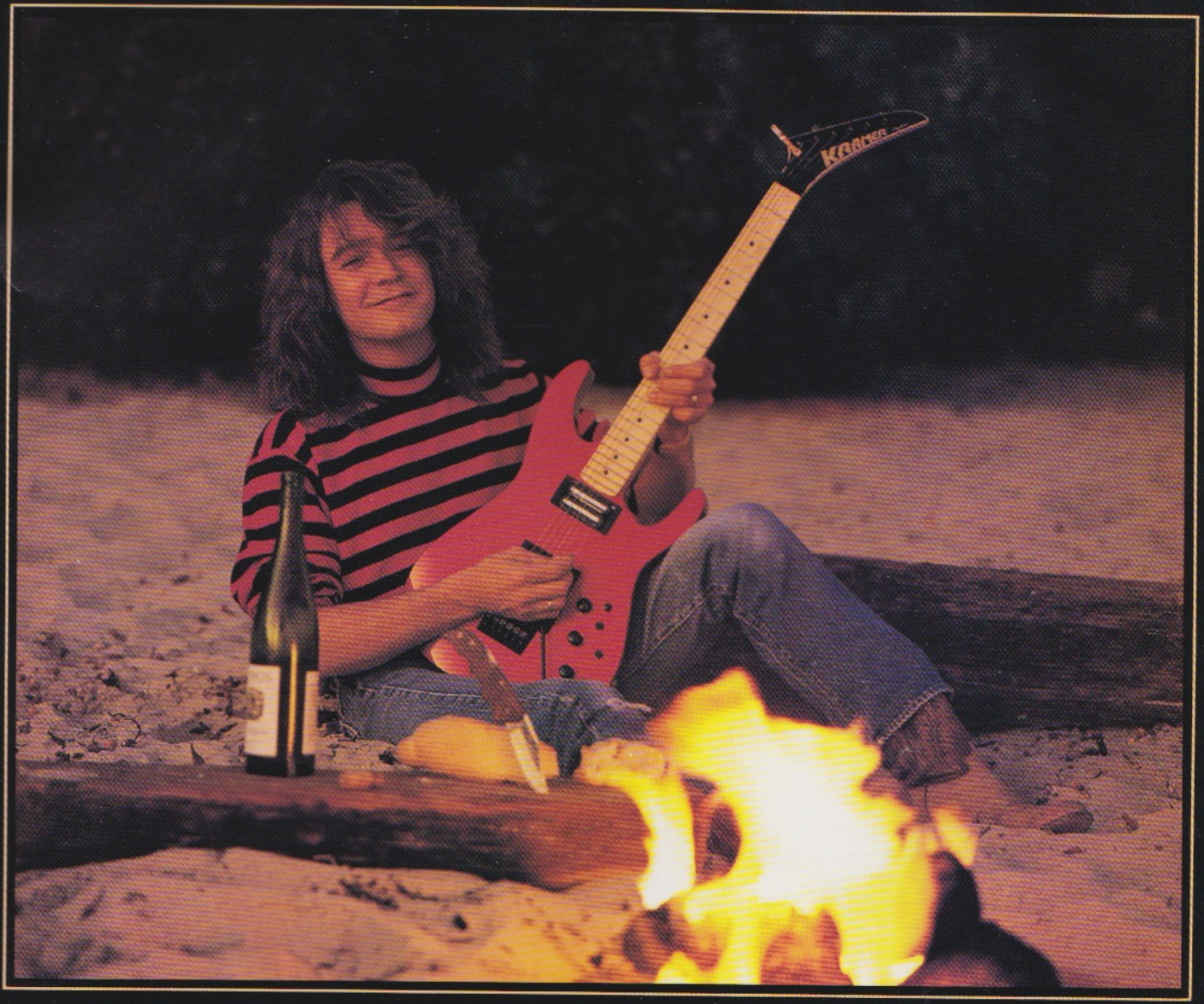

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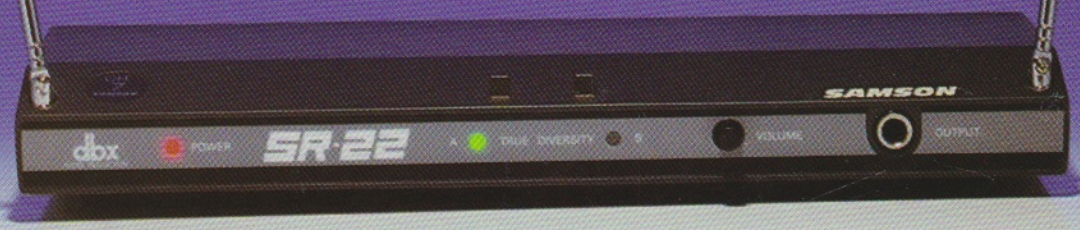

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